A NEW

ACCOUNT AND DESCRIPTION

OF THE

ANTIQUITIES AND CURIOSITIES

IN

WILTON-HOUSE.

ÆDES PEMBROCHIANÆ:

A NEW

ACCOUNT AND DESCRIPTION

OF THE

Statues, Buſtos, Relievos, Paintings, Medals,

AND OTHER

ANTIQUITIES AND CURIOSITIES

IN

WILTON-HOUSE.

IN WHICH THE ANCIENT POETS ARE MADE MUTUALLY TO EXPLAIN AND ILLUSTRATE EACH OTHER.

TO WHICH IS PREFIXED,

A Diſſertation on the Origin, Progreſs, and Decay

OF

Sculpture

AMONG THE GREEKS AND ROMANS.

WITH

A COMPLETE INDEX;

BY WHICH ANY PARTICULAR

Statue, Buſto, Painting, &c. and the Places or Rooms where diſpoſed,

MAY BE IMMEDIATELY TURNED TO.

In the Antiquities of this Collection are contained,

THE WHOLE OF

CARDINAL RICHELIEU'S, AND CARDINAL MAZARINE'S,

And the greateſt Part of the Earl of Arundell's;

BESIDES SEVERAL PARTICULAR PIECES PURCHASED AT DIFFERENT TIMES.

THE TWELFTH EDITION.

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PREFACE.

When we recollect how great is the adoration paid by the ſons of Virtù to the moſt trifling diſcoveries made among the ruins of Herculaneum, we cannot but ſuppoſe that the curioſities of Wilton-Houſe muſt claim the moſt ſerious attention of every antiquarian. If the bare peruſal of deſcriptions, without the poſſibility of comparing them with the ſubjects deſcribed, affords ſo much pleaſure and ſatisfaction, to what a pitch muſt the inquiſitive mind be raiſed, when at Wilton-Houſe, it beholds the works of the moſt eminent artiſts, Egyptians, Greeks, and Romans, who have many years ceaſed to exiſt, but whoſe names will be immortal, and continue proof againſt even the invidious hand of time.

It muſt indeed be confeſſed, that Wilton-Houſe is frequently viſited by thoſe who have neither leiſure nor inclination to travel over the craggy roads of antiquity without a clue to guide them, without

without ſome book to direct them, or ſome perſon to inform them. It is no wonder if trifles attract their attention and amazement, whilſt the greateſt beauties are paſſed over unnoticed. Even the moſt experienced antiquary will always find an aſſiſtant of this nature agreeable. He will here ſee the opinions of others, and will compare them with his own. By thus dwelling on each ſubject, he will fix the figures of them in his mind, which he will at any period of time preſently recollect on reading the account of them in this volume, how diſtant ſoever he may be from Wilton-Houſe.

The pleaſures we receive from viewing the works of antiquity are encreaſed in proportion as we become more intimately acquainted with them.

The advantages that were derived from information and literature, however valuable in themſelves, could not ſatisfy the inquiſitive purſuit of the editors, whoſe ardent wiſhes were to give a juſt and impartial account of this grand collection. With this view they repeatedly and accurately ſurveyed the whole, and, by uniting and exerting

exerting all the powers of their judgments, they flatter themſelves that they have, in a great meaſure, been able to fix, with ſome degree of certainty, their merit and originality.

The firſt ſketch of an account of this collection, was drawn up by Earl Thomas, with the aſſiſtance of one or two of his friends. On this groundwork, Nicola Haym, an Italian antiquary, was employed to labour; and after him, Sir Andrew Fountaine, Martin Folke, Eſq. preſident of the Royal Society, and Dr. Pocock, communicated their remarks.

The method followed in illuſtrating the ſtatues, relievos, and other pieces of curioſity and antiquity, is that which Mr. Spence has adopted in his Polymetis. We have endeavoured to compare the remains of ancient artiſts and poets, and to make them mutually reflect a light on each other.

Though this work is principally deſigned as an interpreter to thoſe who viſit Wilton-Houſe, yet we apprehend it will be in a great meaſure amuſing and intereſting to thoſe who may not have that

that opportunity. They will here find an introduction to the ſtudy of antiquities, in which are many hiſtorical and claſſical remarks on ſome ſubjects generally conſidered as doubtful, ſuch as relate not only to an elucidation of the various pieces at Wilton-Houſe, but ſuch as may be found in many other collections. The writings of the greateſt men have been conſulted, and the whole is interſperſed with notes from the Greek, Roman, and French authors. In ſhort, we have endeavoured to make it worthy of being conſidered as the antiquary's *Vade Mecum*.

A DIS-

A

DISSERTATION

ON THE

ORIGIN, PROGRESS, AND DECAY

OF

SCULPTURE,

AMONG THE GREEKS AND ROMANS.

THE arts and ſciences are intimately connected with the improvement and civilization of mankind. While men fed on acorns and the ſpontaneous produce of the earth, and were ſheltered by caves from the inclemency of the ſeaſons; and while they worſhipped one great inviſible Being, without any ſimilitude or repreſentation of him; agriculture, architecture, and ſculpture, were uſeleſs and unknown. But when the human ſpecies had multiplied, and ſocieties had been formed, tillage was found expedient and neceſſary, houſes were built, and the ſanctions of religion and the reſtraints of government were employed to promote the happineſs and ſecurity of individuals. It is in ſuch a period of ſociety that the arts are invented

and become objects of attention. That of ſculpture, in particular, is to be deduced, from the groſs and licentious notions which men, reſting on their own reflections, are found, in early times, to entertain of the Divine Being. They aſcribe to him their own weakneſſes and paſſions, and his figure and attributes they diverſify, as their terrors and their whims dictate.

The art of ſculpture paſſed from the Egyptians, together with their religion, to the Greeks. The latter were the deſcendants of the former; and the ſimilarity of their religious ſentiments, and of their earlier ſculptures, offer convincing proofs of their connexion. Pauſanias, in the antiquities of Arcadia, has made mention of ſtatues, which preſent us with the idea of Egyptian figures; as the feet were almoſt joined, and the hands dependent.

The interior parts of Greece arrived ſlowly at refinement. From plain pillars of ſtone, they firſt advanced to faſhion a head; and this repreſentation or ſtatue they termed Hermes. Dædalus then diſtinguiſhed the ſexes, and ſeparated the feet. Hitherto the materials of ſculpture were wood and argillacious earth: the latter they uſed to bake in the ſun, and to colour with red paint.

The moſt ancient ſtyle of ſculpture is known by contours, which are expreſſive, but are frequently hard and outré, and have ſharp angles.—

They

They have nothing of that roundneſs and ſoftneſs ſo agreeable, and ſo diſcernible in the works of ſubſequent artiſts. The actions too, and attitudes, are violent, and ſuitable to the genius of heroic times. When we reflect on the ſlow degrees, by which every thing human approaches to maturity and excellence, let us not be ſurpriſed, that ſeven hundred and thirty years elapſed before the art of ſculpture attained to its perfection.

In the Perſian invaſion, Greece ſuffered a total devaſtation. Her temples and her cities, and almoſt every remain of ancient art, were deſtroyed. Like the phœnix, however, ſhe aroſe more reſplendent from her aſhes. The ſpoils of the Perſians enriched the Athenians, and engaged them to rebuild their city with greater magnificence. Artiſts roſe up to execute their deſigns. The ſtatues of thoſe gallant men, who had fallen in defence of their country, they accounted as the moſt precious ornaments; and theſe were erected at the public expence, in the moſt conſpicuous places.

The encouragement given to ſculpture haſtened its progreſs. It approached to that ſublimity, which it attained under Phidias, Parrhaſius, and other artiſts. Nature was no longer copied with too cloſe an attention; and ſculptors improved on the ancient ſtyle, which, though energetic and exact, was diſagreeable and ungraceful.

The Gymnaſia, and places of public exerciſe, were the great ſchools of the artiſts. From the naked forms, which they obſerved in theſe, they chiefly derived their excellence and ſkill. There was alſo a circumſtance, introduced by Aſiatic luxury, which conſiderably contributed to their improvement. The practice of caſtrating boys prolonged their youthfulneſs and beauty, and made them exhibit an equivocal mixture of the ſexes. Female delicacy was ſeen united with maſculine juvenility; and models were given for an Apollo, a Bacchus, or a mercury. With regard to Goddeſſes, it was not from one beautiful female, but from many, that their repreſentations were taken. It was in this manner that the artiſt formed what is termed divine, or ideal beauty.

But notwithſtanding that Phidias, Polycletes, Scopas, Alcamenes, and Myron, acquired a deſerved reputation in the beſt ſtyle of ſculpture, yet Pliny found ſomething diſagreeable in their outlines; and Lucian, when he deſcribes a compleat beauty, aſcribes to her all the graces and perfections, which the different artiſts had moſt beautifully expreſſed in their choiceſt figures. The graceful ſtyle, or what is termed beautiful nature, continued to be exhibited till the age of Alexander the Great.

Having reached the utmoſt point of excellence of which it is capable, ſculpture neceſſarily degerated

nerated and declined. The Gods and heroes, and the other ſubjects of repreſentation, having been diſplayed to view under every ſuitable form, and in every proper attitude, the love of novelty introduced an extravagant and unnatural taſte.—Deviations were made from perfection and nature, and a vitious refinement opened the way to decline and barbariſm.

The diſtractions which befel Greece from the riſe of the Macedonian power, the ſtarting up of numberleſs tyrants in its cities, and the indolence and corruption which had debaſed its inhabitants, were fatal to the Arts. They fled for refuge to the courts of the Seleucidæ in Aſia, and to the Ptolemies in Egypt. Apelles, Euclid, Theocritus, and Callimachus, ſought protection and encouragement at Alexandria. Great numbers of ſtatues were carried into that city, in the train of Ptolemy Philadelphus, and his magnificent tent was adorned with an hundred different animals in marble, by the beſt artiſts. The wars too, between the Etolians and Acheans, were deſtructive to architecture and to ancient ſtatues. But the interference of the Romans, it may be ſaid, put an end to their diſſentions, and occaſioned the revival of ſculpture and painting. It was not long, however, before the arts retreated weſtward to Sicily; and there they flouriſhed for a ſhort time.

No mention is made of any artiſt, from the period that Greece became a Roman province, to the age of the Triumvirs. The imprudence of the chiefs of the Achean league, or the jealouſy entertained by the Romans of its power, induced that people to declare war againſt the Acheans. The Greeks were defeated near Corinth by Mummius; and, advancing into that city, this commander carried off all the ſtatues and paintings with which it was adorned, to grace his triumph. The ingenious Comte de Caylus has remarked on this occaſion, that the Romans were much fonder of painting than of ſculpture; and he founds his opinion on the number of ſtatutes which remained in Greece in the age of Pauſanias, and the comparative ſcarcity of paintings in that period. This preference of the Romans he might have illuſtrated by other examples: Marcus Scaurus, when Edile, ordered all the paintings in the temples and public edifices of Sycion to be brought to Rome, for arrears due from that city; and Pliny informs us, that whole walls were tranſported thither, for the ſake of their paintings.

Rome having become the ſeat of empire, was alſo that of arts. Before, however, we examine the progreſs of ſculpture under the emperors, it may be proper to take a view of its previous ſtate and condition among this people.

It

It has been aſſerted by ſome writers, that there was an ancient Roman ſtyle of ſculpture; but this poſition they have not been able to ſupport by any good authority. We know from Plutarch and Varro, that the laws of Numa admitted not of repreſentations of the Deity under a human form; and that, for one hundred and ſixty years after that king, there were neither temple nor ſtatues at Rome. Tarquin the Proud ſent for an artiſt from the country of the Volſci, to fabricate a ſtatue of the Olympian Jove and other figures; and, we are informed, that the wife of the Elder Tarquin made her own ſtatue of bronze, and placed it in the temple of the god Sanga.

In the times of the Republic, it has been obſerved by Pliny, that it was a great honour for a citizen to have a column erected to him; and that, when ſtatues were ſubſtituted in the room of theſe, they were confined to the height of three feet.

During the ſecond Punic war, painting was cultivated at Rome. Fabius Pictor is mentioned as one of the patrons of this art; and we are told, that Tiberius Gracchus ordered the temple of Liberty to be painted, to perpetuate the remembrance of his victory over Hanno, the Carthaginian. About this time too, the Romans form-

ing alliances with the Greeks, had opportunities of improving their taſte for the fine arts. Marcellus, on the reduction of Syracuſe, ſent many ſtatues to Rome, which were diſpoſed of in the Capitol; and the conqueſts of Antiochus and Perſeus, giving to the Romans the riches of Aſia and Greece, filled Rome with the moſt valuable productions of art.

We muſt not omit to obſerve, that their neighbours, the Hetruſcans, appear, from a very early period, to have practiſed ſculpture, and to have brought it to a tolerable degree of perfection.—The genius of this people was gloomy and melancholy, and their worſhip and religious uſages partook of their character. Of their prieſts we may form ſome idea, when we remember, that arming themſelves with ſerpents and lighted torches, they advanced to attack the Romans.—The ſepulchral urns among this people uſually repreſented bloody combats; and their bilious temperament is ſufficiently conſpicuous, from the wars which they waged with Rome. When their capital was reduced by Flavius Flaccus, he carried off from it no leſs than two thouſand ſtatues.—Many particulars, relating to the works of their artiſts, may be ſeen in Dempſter, Caylus, and Abbé Winckelman; and to theſe authors we refer

fer our readers, and proceed to conſider the progreſs of ſculpture under the emperors.

Pliny mentions Strongylion as a celebrated ſculptor under Julius Cæſar. At the ſame time flouriſhed Timoachus, who excelled in painting; and it is ſaid of this emperor, that he paid him twenty-four talents for a piece repreſenting Ajax and Medea. Archeſilaus's deſigns were then alſo in the higheſt eſtimation, and purchaſed at immenſe prices.

Auguſtus, who embelliſhed Rome at the expence of the whole empire, cauſed the ſtatues of the founders of the city, and of thoſe celebrated men who had contributed to the glory of the nation, to be erected in the portico of the Forum. Of this age, there are many pretended ſtatues; thoſe in particular of Auguſtus, Livia, and Cleopatra. The tyranny of Tiberius was not favourable to the arts; and of Caligula, we are told, that he ordered all the ſtatues ſet up by Auguſtus, to be thrown down, and made his own head to be placed on the fineſt ſtatues of the gods. Nero was inſatiable in collecting ſtatues: From the ſingle temple of Delphos, he took away five hundred in bronze. It is probable, that the Apollo Belvedere and the Borgheſe Gladiator were brought to Rome about this time. Veſpaſian loved merit, and encouraged it. He adorned the temple

temple of Peace, which he had built, with the beſt paintings he could procure. Under his reign Cornelius Pinus, and Accius Priſcus, are mentioned as celebrated painters.

The ſpirit and good taſte of the Romans revived under Trajan. Ariſteas and Papias, who enjoyed the advantages of his adminiſtration, were excellent ſculptors. His column, executed by Apollodorus, is a monument that would have done honour to any age; nor is his arch at Ancona leſs deſerving of admiration. Hadrian, who was himſelf an artiſt, gave the higheſt encouragement to ſculpture. He rebuilt and adorned Athens, and almoſt all the Grecian cities, and gave them back their liberty: but no influence or encouragement could reſtore to them the ſublime manner of former ages. The productions of the chiſſel, like thoſe of the pen, were filled with minutiæ and prettineſſes, and ſhone with the glare of falſe ornaments.

About this time Pauſanias travelled through many of the principal cities of Greece; and, from his works, which are a very valuable remain of antiquity, we may collect ſome curious facts with regard to the ſtate of ſculpture in this country.—He mentions 2827 ſtatues, beſides others not particularly enumerated: ſome were leſs than the life. There were thirty-three coloſſal, of which three were

were of wood, and the reſt of bronze; and there were thirty-two equeſtrian figures. Of wood, there were ſeventy-four; one of plaiſter, two or three of ſtone, two of iron, one of gold, a few of ſilver, ſome of ivory, ſome of braſs, and the reſt of marble. There were fifty baſs-reliefs, twenty-four chariots, drawn by two or four horſes, of bronze; above forty bronze tygers, lions, horſes, and oxen; with a peacock of gold, and feathers of precious ſtones, which was a preſent from Hadrian.

What is remarkable, in ſuch a number of ſtatues, this author mentions but one as a copy, and that was a Cupid by Menodorus, after Praxiteles. However ſurpriſing this may appear, we have no reaſon to queſtion his veracity. Greece might well be called the temple of the Arts, and every part of it a moſt ſuperb gallery. Who would have thought, that a country ſo often pillaged, could ſtill contain ſuch a number of original performances? Beſide the foregoing account, Pauſanias gives a relation of ſeven hundred and thirteen temples, without reckoning altars, chapels, treaſuries of provinces, porticos, and trophies, with which the cities of Greece were embelliſhed.

From this period the arts declined rapidly. Pliny, Suetonius, and Lampridius inform us, that the Romans, in reſentment of the tyranny and cruelty

cruelty of their bad princes, took off the heads from their ſtatues after their deceaſe, and ſet up thoſe of their ſucceſſors; and this, by the way, we may remark with Caylus, is the reaſon why a greater number of buſts than ſtatues and other Roman antiques have come down to us.

To the foregoing ſketch of the hiſtory of ſculpture, we ſhall ſubjoin a few obſervations on the ſubject of collecting antiques.

A previous knowledge of the rudiments, or firſt principles of any art or ſcience, is thought abſolutely neceſſary to our arriving at perfection in it; but every one who is able to purchaſe antiques, fancies that he is a judge of them. A few terms of *virtù* are acquired, and confidence or rank ſupplies the deficiency of taſte and of knowledge.

The connoiſſeur, however, ſhould found his reputation on reading, deſigning, and experience. The firſt will inform him of the uſages, opinions, and manner of ancient nations: an ability to deſign with tolerable accuracy, will enable him to diſcover the ſtyle of each people, and the variations of it: and an acquaintance with the beſt productions of art, will ſtrengthen and confirm his acquiſitions from reading and deſigning. How ſhamefully collectors have been defective in theſe particulars, may be ſeen from the following

ing inſtances, which are remarked by Winckelman.

Pinaroli, when he would diſcover the country of the artiſt who made the equeſtrian ſtatue of Marcus Aurelius, finds a hint of it in the tuft of the hair that adorns the horſe's head: as that ſeemed to bear ſome reſemblance to an owl, he concluded that he muſt have been an Athenian. In the villa Borgheſe there is a famous marble ſtatue, which many have ſuppoſed to be Egyptian from the air of the head: it was made, however, by Bernini. Maffei and Montfaucon call the Mars, in the villa Medici, an antique; but it is known to be the work of John of Bologna. The ſame antiquaries aſcribe to Polycletes a very indifferent ſtatue in the palace Pitti at Florence, which is more than half repaired. Montfaucon pronounces a ſmall figure of Sleep, in the villa Borgheſe, of great antiquity, though done by Algardi; and, what is very extraordinary, he makes the two vaſes by its ſide have a reference to the figure, and ſuppoſes that they contained a ſoporific liquor; whereas Silvio de Veletri made them merely for ornaments. In the ſame villa, Caſtor or Pollux holds a ſtick or roller, which Montfaucon ſuppoſes has an alluſion to horſe-races. Mercury, in the villa Ludovici, holds ſuch another roller; but this the learned Benedictine

dictine confeſſes himſelf unable to explain. He did not perceive that theſe were modern additions. Wright is certain that the muſical inſtrument in the hand of Apollo, in the villa Negroni, is a real antique; and to corroborate his opinion he adduces the teſtimony of Mr. Addiſon, who mentions ſuch an inſtrument in the hands of a little ancient figure in the Florentine gallery. Theſe authors are, however, both miſtaken: Bernini made the former inſtrument, and the latter was caſt from it. In like manner, the head of Apollo crowned with laurel, and thoſe of Narciſſus, the Phrygian Prieſt, the Sitting Matron, Venus Genitrix, Diana, and Bacchus, in the Grand Duke's collection, and exhibited by Gori in the Muſeum Florentinum, are known to be modern. Pinaroli gives us two ſtatues: the one he calls Herſilla, the wife of Romulus, and the other Venus; and theſe, it is ſingular, are ſaid in the catalogue of the Cardinal Polignac, to belong to Lucretia and Cæſar, and to have been made *ad vivum*. It would ſeem, that there is no abſurdity too groſs for collectors, and that there is no truth to be expected from catalogues. Winckelman gives us the following anecdote: Cardinal Polignac found ten ſtatues without heads at a country-houſe near Freſcati; and it was ſuggeſted to his eminence, that they made a group which repreſented Lycomedes'

medes' family and Achilles, who was dreſſed in women's clothes. The fancy was ſtriking, and was immediately adopted. The Elêves of the French ſchool were employed to make heads for the ſtatues, which they did, and gave them ſmart countenances too, ſays the Abbé: *leur donnerent des viſages* a la mode, *ſelon leur coutume.* The head of the pretended Lycomedes was made after that of the celebrated Baron Stoſche. This group ſold at a great price, and was extolled as a piece of admirable ſculpture.

If connoiſſeurs make ſuch unpardonable miſtakes with regard to the ſtyle and country of ſtatues and buſts, what are we to expect when they come to affix names to them? "I have left, "ſays Winckelman, in his preface to Stoſche's ca- "binet, many heads without a name, not being "diſpoſed to imitate Fulvius Urſinus and Bellori, "who call every meagre old head an Antiſthenes, "becauſe that philoſopher died of a conſumption. "What the apoſtle ſaid upon another occaſion is "applicable here: *Let us not ſeek to be too wiſe.* "If we are ignorant of the names of many por- "traits of Titian and Vandyke, and other emi- "nent painters, cotemporary with our fathers, "how is it poſſible to know ſo many antique "heads, the originals of which are removed from "us ſo many centuries? And yet it is too great

"an

dictine confeſſes himſelf unable to explain. He did not perceive that theſe were modern additions. Wright is certain that the muſical inſtrument in the hand of Apollo, in the villa Negroni, is a real antique; and to corroborate his opinion he adduces the teſtimony of Mr. Addiſon, who mentions ſuch an inſtrument in the hands of a little ancient figure in the Florentine gallery. Theſe authors are, however, both miſtaken: Bernini made the former inſtrument, and the latter was caſt from it. In like manner, the head of Apollo crowned with laurel, and thoſe of Narciſſus, the Phrygian Prieſt, the Sitting Matron, Venus Genitrix, Diana, and Bacchus, in the Grand Duke's collection, and exhibited by Gori in the Muſeum Florentinum, are known to be modern. Pinaroli gives us two ſtatues: the one he calls Herſilla, the wife of Romulus, and the other Venus; and theſe, it is ſingular, are ſaid in the catalogue of the Cardinal Polignac, to belong to Lucretia and Cæſar, and to have been made *ad vivum*. It would ſeem, that there is no abſurdity too groſs for collectors, and that there is no truth to be expected from catalogues. Winckelman gives us the following anecdote: Cardinal Polignac found ten ſtatues without heads at a country-houſe near Freſcati; and it was ſuggeſted to his eminence, that they made a group which repreſented Lycomedes'

medes' family and Achilles, who was dreſſed in women's clothes. The fancy was ſtriking, and was immediately adopted. The Elêves of the French ſchool were employed to make heads for the ſtatues, which they did, and gave them ſmart countenances too, ſays the Abbé: *leur donnerent des viſages* a la mode, *ſelon leur coutume.* The head of the pretended Lycomedes was made after that of the celebrated Baron Stoſche. This group ſold at a great price, and was extolled as a piece of admirable ſculpture.

If connoiſſeurs make ſuch unpardonable miſtakes with regard to the ſtyle and country of ſtatues and buſts, what are we to expect when they come to affix names to them? "I have left, "ſays Winckelman, in his preface to Stoſche's ca- "binet, many heads without a name, not being "diſpoſed to imitate Fulvius Urſinus and Bellori, "who call every meagre old head an Antiſthenes, "becauſe that philoſopher died of a conſumption. "What the apoſtle ſaid upon another occaſion is "applicable here: *Let us not ſeek to be too wiſe.* "If we are ignorant of the names of many por- "traits of Titian and Vandyke, and other emi- "nent painters, cotemporary with our fathers, "how is it poſſible to know ſo many antique "heads, the originals of which are removed from "us ſo many centuries? And yet it is too great

"an

" an inſtance of ſelf-denial, for a collector not to " give a name to every paltry fragment!" This ſilly humour occaſioned that ſenſible and arch obſervation of Mr. Walpole, in his Anecdotes of Painting: *Many a prince and philoſopher have been metamorphoſed into divinities.*

ÆDES PEMBROCHIANÆ:

OR,

A NEW ACCOUNT AND DESCRIPTION

OF THE

STATUES, BUSTOS, RELIEVOS, PAINTINGS, MEDALS,

AND OTHER

CURIOSITIES AND ANTIQUITIES

AT

WILTON-HOUSE.

WILTON is a town of great antiquity, and is ſituated at the conflux of the Nadder and Willy. From the latter it received the name of Willy-town, or Wilton. In Latin, it is called Ellandunum.

Not long after the ſettlement of the Saxons in England, Cerdic, one of their princes, made it the capital of his dominions. But its chief ornament was its abbey; which was of the Benedictine order; and which was founded by Edgar, Egbert, or Alfred: for to each of theſe it is aſcribed by records in the Monaſticon Anglicanum, and in Willis's Mitred Abbeys.

The firſt eſtabliſhment of the monaſtery was for twelve nuns; but grants of land and other donations having conſiderably increaſed its wealth, the number was augmented to twenty-ſix, by Edwina, the conſort of King Alfred. It continued to flouriſh in its ſtate and condition till the Reformation; at which period the eccleſiaſtical commiſſioners, on the ſurrendry of Cicely Bodenham, laſt lady Abbeſs,* beſtowed its revenue on Henry VIII.

Wilton, according to Leland, had once twelve parochial churches, though it has now but one; and Hollingſhed has dated its decay from the building of Harnham-bridge, by Biſhop Bingham; as travellers were then induced to go to New Sarum, as the neareſt way to the weſt.

Henry VIII. on the diſſolution of the monaſteries, beſtowed on Sir William Herbert, firſt Earl of Pembroke, the houſe and ſcite of Wilton-Abbey, and the lands belonging to it. This monarch was fond of pomp and magnificence; and his nobility having imbibed his expenſive taſte, the ſpoils of the church enabled them to imitate his example. Lord Pembroke engaged Hans Holbein to deſign a palace for him; and the elegant porch leading into the great hall was executed

* March 25, 1539.

under

under the inſpection of this eminent artiſt. It is ornamented at the top with emblematical figures; and in the niches round it are the heads of Edward VI. of Lord and Lady Pembroke, and ſome of their children. Theſe decorations, it is alſo probable, were the work of Holbein,† who did not die till the year 1554.

The ſide, of which the hall makes a part, having been conſumed by fire, was ſumptuouſly rebuilt, from a deſign of Inigo Jones; and is remarkable for the fine diſpoſition and elegant proportion of the rooms. The garden front is adorned at the top with a variety of ornamental figures; in the centre is a Victory, ſitting on a globe with her ſymbols; and at equal diſtances, Cupids and other ſtatues. The gardens, buildings, and parks are laid out in the fineſt taſte, and ſeveral ſtatues, buſts, and other antiquities are interſperſed in them; the bridge, from Palladio's deſign, is a model of the fineſt Italian architecture. The piazza, making the front of the ſtables, and the ſtable-bridge, were deſigned by Inigo Jones. On the hill which riſes from the river, is a triumphal

† It has been remarked of this eminent painter, that he uſed generally to handle the pencil with his left hand. The ſame thing has been ſaid of Mozzo of Antwerp; and it has been obſerved of Amico Aſpertino and Ludovico Cangiagio, that they worked equally well with both hands. It is alſo to be obſerved of Holbein, that he was the firſt reformer of the Gothic ſtyle of architecture in England.

arch, and a Caſſina, of elegant taſte, by Sir William Chambers; upon the arch is an equeſtrian ſtatue of Marcus Aurelius. Not far from thence is an arcade, from the model of Inigo Jones, and the engine-houſe, which has an ornamental front. From the window of Jones's front are fine views of Saliſbury Cathedral, and part of the city, Clarendon Park, and other contiguous places.

In the PALLADIAN LODGE.

Buſt of Labienus Parthicus.

The ſtatue of Clio the Muſe.

Buſt of Meſſalina.

Buſt of Semiramis.

An Arundelian marble, a preſent from the preſent Lord Onſlow to the late Earl of Pembroke.*

Buſt

* Mr. Spence, author of Polymetis, gives the following explanation of an Arundelian marble:—"Among the ancient heathens, it was a general thing to repreſent the genius's whom they ſuppoſed to preſide over every nation or city, under the forms of men or women; only of a larger, as nobler ſize. They were much the ſame with the Guardian Angels, that are ſtill ſometimes ſuppoſed to preſide over cities and kingdoms.

"In this marble the principal figure may be the genius of ſome Grecian city or republic. He is remarkably tall, and ſeems to be receiving ſome ſtranger into the freedom or friendſhip of their community. A column riſes between them (which is an uſual emblem of firmneſs and ſtability) and their hands are joined juſt before the middle of it. On this column ſtands a naked figure (probably of ſome deity) with one leg croſſing the other; the upper part of it is much defaced; but if I was obliged

Buſt of Didia Clara, daughter of Didius Julianus and Manlia Scintilla.

Buſt of Vibius Varus, a Roman Senator.

The ſtatue of the father of Julius Cæſar.

Buſt of Caligula.

In the COURT.

Before the grand front of this ſuperb manſion, is a Granite column, with a ſtatue of Venus on the top of it; both purchaſed from the Arundel collection.

obliged to gueſs at it, I ſhould gueſs it to be Apollo, rather than any other. The taller figure holds a volume (or roll) in his left hand; and there is a horſe's head appears (in the corner to the right) a little above his: it may therefore be the genius of the city of Argos, (in Peloponneſus); a place ſo particularly famous for horſes; and who knows but the little man may be a horſe jockey? Both the receiver and the received have ſhort curled heads of hair, and are both clothed, except their heads, legs, and arms. The two ſmall figures under them, may be the Camilli, or lads that attended their ceremonies and ſacrifices. That between them, ſtanding juſt before the column, holds up ſomething like a roll too, but much defaced; and that in the right hand corner below reſts his head a little on his left hand, and ſupports his left elbow with his right hand, as ſilent, or thoughtful. Above the indented ſquare, in which theſe are repreſented in mezzo relievo, is the name of the perſon received, "Dionyſius, the ſon of Dionyſius, and grandſon of Metrodorus;" and above that, a laurel (or olive) crown, with the name of the receiver in it, the people, or community. It muſt be owned, that there is no characteriſtic to point out the receiver to be the genius of any people, except his height. If not the genius, it may be ſome public officer doing the ſame thing.

"The whole is about 3 feet by 2."

Mr. Evelyn, who bought them at Rome for Lord Arundel, was aſſured by the Italian antiquaries, that this column ſupported anciently the ſtatue of Venus Genitrix, and had been ſet up by Julius Cæſar before the temple of that Goddeſs, from whom he claimed to be deſcended. That Cæſar had brought them from Egypt, where they had been erected to the oriental Deity Aſtarte, the ſame with the Grecian Venus; there are five letters upon the upper fillet of the column, which, being read from the right hand to the left, and having the proper vowels ſupplied, make Aſtarte.

This column is extremely elegant. It is thirteen feet and an half high, twenty-two inches in diameter, and diminiſhes ſcarce two inches at the top. It is here ſet up with a Corinthian capital and baſe. The ſtatue of Venus is on it, and the Goddeſs appears in an inclined modeſt attitude.

In a GOTHIC ALCOVE,

Is the buſt of Perſius the poet, and under the pavement of it is buried a favourite dog of the late Earl's, called Negro, with the following inſcription by Thomas Hill, Eſq.

Negroni, blando comiti, fidoque miniſtro
Hoc poni juſſit marmor herilis amor:
Quicunque has ædes ſocius, ſervuſve ſubibis,
A blando, et fido diſce placere cane.

In

In the FRONT *of the* HOUSE,

There appear in niches, two Egyptian ſtatues, of black marble. The garments on their ſhoulders are of a different colour, their toes are ſeen at the bottom, and their hands are concealed in their dreſs. On the ſubject of Egyptian figures, the ingenious Comte de Caylus has given us the following very uſeful remark: "When the feet appear, no matter whether joined or ſeparated, the perſons repreſented are prieſts; and when the feet are concealed, or enveloped, they are divinities*."

On Cardinal Wolſey's tower, in the eaſt front, and in the inner court, are ſeveral niches painted in freſco, by Van Reiſſchoot.

In the MIDDLE *of the* INNER COURT,

Is a pedeſtal, on which there is a horſe rampant as large as life. In four niches round the pedeſtal are four ſtatues. The firſt is Diana. The figure

* "Les figures qui ont les pieds nuds, joints ou ſepares, il "n'importe, doivent etre des pretres; & par la meme raiſon, "cette figure, dont les pieds ſont envelopes & reunis, etant "une divinité." Recueil, tom. 4. pag. 7.

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is clothed, and in her right hand holds a tympanum, with a broad border, in which there are holes, for the purpoſe of faſtening wires. On her left ſide ſtands a vaſe. From theſe particulars it would ſeem, that the ſtatue was rather intended to repreſent a Bacchanal, or the wife of Faunus, as deſcribed by Spon,* than a Diana.

In the next niche, Venus is picking a thorn out of her foot. This alludes to the following fable:

Venus, it is ſaid, tenderly loved the ſhepherd Adonis from his infancy. As he grew up, the chace became his delight, and he uſed to engage with the fierceſt animals. The goddeſs, alarmed for his ſafety, endeavoured, but in vain, to divert his thoughts to milder amuſements. Mars, who was no ſtranger to his paſſion for hunting, reſolved to rid himſelf of ſo formidable a rival; one day, therefore, while Adonis purſued with eagerneſs his favourite ſport, this jealous deity ſent out a huge boar, which deſtroyed him. Venus, perceiving his danger, haſtened to his relief; and, as ſhe paſſed through the thickets, a roſe thorn wounded her foot: ſhe picked it out, (in which action ſhe is here repreſented) and the blood that

* Miſcellan. Erud. Antiq. pag. 25.

dropped

dropped on the roſe from the wound, changed it from a * pale to its preſent beautiful tint.

In the Grand Duke of Tuſcany's gallery at Florence † there is a ſtatue of Venus in the ſame action, but in a different attitude: ſhe is there ſitting. This is neither ſo natural, nor ſo agreeable to the ſtory, as the poſture of our ſtatue. The expreſſion of pain in the countenance of the goddeſs is admirable.

The next ſtatue is Venus holding a ſhell in her right hand, and in her left the tail of a dolphin. Statius‡ has told us, that this goddeſs ſailed to her beloved Cyprus in a conch-ſhell. The dolphin was ſuppoſed to be the moſt intelligent of fiſh, and on that account was employed by Nep-

* Αἰ αἰ τὰν Κυθέρειαν· Ἀπώλετο καλὸς Ἄδωνις.
Δάκρυον ἀ Παφίη τόσον ἐκχέει, ὅσσον Ἄδωνις
Αἷμα χεῖ· τὰ δὲ πάντα ποτὶ χθομὶ γίγνεται ἄνθη·
Αἷμα ῥόδον τίκλει· τὰ δὲ δάκρυα τὰν ἀνεμώναν.

Ver. 63. Idyl. 1. Bion.

The lamentation of Venus for Adonis is well deſcribed by Ovid:

——*Pariterque ſinus, pariterque capillos*
Rupit, & indignis percuſſit pectora palmis.

Met. lib. 10.

† See Richardſon's account of the ſtatues in Italy and France, pag. 53.

‡ *Hæc & cæruleis, mecum conſurgere digna*
Fluctibus, & noſtra potuit conſidere concha.

Sylv. lib. 1.

tunc

tune in his amours with Amphytrite.* For the ſame reaſon, perhaps, it was an attendant on Venus; or it might be employed as a ſymbol, to ſhew the extent of her power, which pervades the watry element.

The laſt ſtatue is Venus and Cupid. He is begging for his quiver, which ſhe keeps from him. The expreſſion is natural and delicate.

On one SIDE *of the* GATEWAY,

Is the buſt of the Roman conſul Ænobarbus, placed on an altar of Bacchus; aronnd which there are ſeveral things worthy of attention. The prieſt holds a pine apple in his hand, and a panther follows him, and two prieſteſſes with diſhevelled hair, and their garments flying. The apple and † panther are ſymbols of this god's Indian expedition and conqueſts. Round the altar is an ‡ inſcription in old Greek characters, being

* Banier's Mythology, vol. II. p. 497.

† *Ipſe racemiferis frontem circundatus uvis*
Pampineis agitat velatam frondibus haſtam:
Quem circa tigres, ſimulacraque inania lyncum,
Pictarumque jacent fera corpora pantherarum.

Ovid. Metam. lib. 3.

‡ Μελπομεν Διονυσον, αγλαιμορφον, Βακχετορα ξανθοκαρηνον.
Canamus Dionyſum, pulchri formem, Bacchatorem, flavi-comum.

part

part of an hymn to that deity, which bears evident marks of a very diſtant antiquity. The letters, as their form indicates, are antique; and the god is not called Bacchus, but Dionyſus, under which appellation we find him mentioned by the moſt ancient authors.* It ſuppoſes him beautiful, and † ſo he is always repreſented. The epithet Bacchator, marks his preſiding over ebriety and intemperance; which formerly, as well as at preſent, were too often the cauſes of diviſion and violence. He is called yellow or auburne haired. This was eſteemed as a mark

* Κισσοκομην Διονυσον εριβρομον αρχομ᾽ αειδειν.

Orpheus.

Ηκω Διος παις την δε Θηβαιων χθονα
Διονυσος. Euripid. in Bacchis.

† ——————*Tibi inconſumpta juventas;*
Tu puer æternus; tu formoſiſſimus alto
Conſpiceris cælo.——————

Ovid. Metam. lib. 4.

In like manner the moderns have conceived for him, as Winckelman moſt beautifully expreſſes it:—" La face de " Bacchus eſt celle d'un jeune homme qui atteint les limites " du printemps de la vie & de l'adoleſcence, dans qui la ſen- " ſation de la volupté commence a germer comme le tendre " bouton d'une plante, qui enfin moitié endormi et moitié " eveillé ſort doucement d'un ſonge flatteur dont il raſſemble " les images en commençant a ſe reconnoître: ſes traits ſont " pleins de douceur, mais ſon ame rejouie ne ſe repand pas " ſur tout ſon viſage." Hiſt. de l'Art chez les Anciens, p. 273.

of

of particular beauty* among the ancient Greeks. Even among the Romans it was ſo much admired, that the emperor Verus,† we are told, ſcattered ſprigs of gold through his hair, to give it a yellower brilliancy.

In two niches are two ſtatues. The firſt is Atys clad as a woman. Of this deity, there is, perhaps, no better account, than that which is given by Lucian. This author has obſerved, that he was an Indian by birth, and that he firſt inſtituted the rites to Rhea or Cybele; that theſe he eſtabliſhed in Lydia, Samothrace, and Phrygia; and that Rhea, the more firmly to ſecure him, caſtrated him; after which, he aſſumed a female form and dreſs.‡ The other ſtatue is Autumn, with the proper ſymbols.

* Pallas, in Homer, ſeizes Achilles by his yellow hair:

—— Ξανθης δε κομης ελε Πηλειωνα. Il. 1.

Cornelius Gallus has an elegant turn to our purpoſe:

Anne coma ex auro flava eſt tibi Gentia? an auri
Ex ipſa magis eſt bractea flava coma?

In the hymn of Orpheus to Bacchus, before cited, the nymphs that educated him are ſaid to be Ηυκομοι.

† *Dicitur tantum habuiſſe curam capillorum flavorum, ut et capiti auri ramenta inſpergeret, quo magis coma illuminata flaveſceret.* Capitol. in Vero.

‡ De Dea Syria, and Banier's Mythology, book iii. ch. 3.

her

In the PORCH (built by Hans Holbein), *are the* BUSTS *of*

Hannibal, the famous Carthaginian general.
The emperor Peſcennius Niger.
Albinus, the conſul.
Miltiades, the Athenian captain.

In the VESTIBULE *are the* BUSTS *of*

Mercia, the wife of Septimius Severus.
Brutus, who killed Cæſar.

Julia, daughter of Auguſtus and Scubonia. She was firſt married to Marcellus, afterwards to Agrippa, and laſtly to Tiberius. Her conduct was ſo extremely immodeſt that her father baniſhed her to the Iſle of Pandataria, where ſhe died the ſame year as her Father. The marble is Parian, the ſculpture very good.

Octavia, the wife of Nero. She was the daughter of Claudius and Meſſalina. Her virtue could not prevent her being murdered by her barbarous huſband.

Marcia,

Marcia Octacilia, wife of the Emperor Philip, and mother of the younger Philip. She ſurvived her huſband and ſon, and is ſaid to have embraced the Chriſtian faith.

Domitia.

Claudius, of jaſper marble. On the death of Caligula, he was created Emperor, at a time when he was conſiderably advanced in years; he was of a cruel diſpoſition, but puſillanimous, and governed by his ſervants. He was poiſoned in the fourteenth year of his reign.

The Statue of Cupid,* with wings, breaking his bow; this is the work of Cleomenes.

Buſt of Hadrian.

Buſt of Theophraſtus the naturaliſt.

The Statue of Faunus, looking over his ſhoulder at a leopard; the work of Cleomenes.

Here are likewiſe two columns of peacock marble; they have a white ground, with purple ſpots, and are fluted. Each is nine feet and ſeven inches high; and they appear to have been taken from an ancient Columbarium. At the top there are holes to put aſhes in; and they had urns, which ſerved for capitals.

* Orpheus, amongſt other epithets, gives him that of πτερουντα. Zeuxis painted him with wings, and crowned with roſes.

In the MIDDLE *of the* VESITBULE,

Is a coloſſal Apollo, from the Juſtiniani Gallery. He is reſting on a laurel, which is adorned with elegant ſculpture.

IN

THE GREAT HALL.

A PIECE of ſculpture, which has hitherto been deſcribed in theſe terms: "A pantheon, having "the ſymbols of three divinities: a cornucopia, "with fruit for Vertumnus; out of it, grapes for "Bacchus, and ears of corn for Ceres. The figure "is a comely man, in the prime of his age and "ſtrength, without any beard, and therefore is "probably an Apollo, larger than life."

We muſt obſerve, however, that we think it improper to conſider this piece as a pantheon, or as relating to ſeveral deities: for the cornucopia with fruit, grapes, and ears of corn, applies very well to Vertumnus, who, though it was his general province to preſide over gardens, uſed ſometimes to aſſume the form of a reaper or mower, and ſometimes of a vine dreſſer*. It is obſervable too, that this di-

* Banier's Mythol. book iii. ch. 6.

vinity

vinity is commonly repreſented as beautiful, and without a beard.

The ſtatue of Didia Clara, daughter to the emperor Didius Julianus; this prince purchaſed the empire from the ſoldiery when he was old, and was ſlain by them in the ſecond month of his reign. Lampridius* informs us, that his wife, Manlia Scantilla, and his daugher, Didia Clara, were honoured with the appellation of Auguſtæ. Hence this figure holds a ſenatorial roll, which was a mark of high rank and dignity.

The buſt of Marcus Aurelius.

The ſtatue of Antinous, the favourite of Hadrian. He was extremely beautiful, and died in Egypt, going up the Nile with that emperor. He was deified under the name of Antinous Jacchus, as may be ſeen in a fine medal in Haym.†

The next buſt has been called Cleopatra, the ſiſter of Alexander the Great; but if we remember right, that monarch had no ſiſter of that name. The Cleopatra‡ here meant, was the daughter of Ptolemy Philometer, king of Egypt, who gave her

* *Uxor ejus Manlia Scantilla, & filia Didia Clara, Auguſtæ ſunt appellatæ.*

† Teſor. Brit. vol. 2. p. 214.

‡ Joſeph. Antiquit. lib. 13. cap. 7.

in marriage to Alexander the Firſt, king of Syria. Alexander, however, having ſecretly endeavoured to betray Ptolemy, that prince took from him his daughter, and beſtowed her on Demetrius Nicanor. Cleopatra afterwards married Antiochus, the brother of Nicanor. She was the daughter of a king, the wife of three kings, and the mother of two.

A Sarcophagus, adorned with two Cupids in alto relievo, feſtoons of flowers, and animals. Euterpe, the muſe, ſits on it in a very curious antique ſeat, holding a flute, to ſhew that ſhe invented wind muſic.*

The buſt of Portia, the wife of Brutus. She was the daughter of Portius Cato, who gave her in marriage to that celebrated republican. After the battle of Philippi, Brutus, that he might not fall into the hands of his enemies, prevailed on Strato, his friend, to diſpatch him; and Portia, as ſoon as ſhe received intelligence of his fate, put an end to her life.

A ſmall antique ſtatue of Æſculapius, in an excellent taſte. The God has a large beard and head of hair, and a mild countenance. The two laſt particulars, if, in place of the natural hair, we ſubſtitute a full-bottomed periwig, ſeem cha-

* *Dulciloguis calamos Euterpe flatibus urget.* Auſon. Idyl. 20. She is ſeen with two flutes on a gem, in Stoſche's collection, p. 210.

racteriſtic

racteriſtic of the modern practitioners of medicine. This reverend appearance, and the ignorance too often concealed under it, could not eſcape the ſatirical pen of Lucian.* Our deity holds in his left hand a ſtick, with a ſerpent twiſted round it.† When Ogulnius went to Epidaurus to bring this god to Rome, he appeared, it is ſaid, under this ſhape. Pliny gives another reaſon, why the ſerpent is the attribute of this deity. The ancient phyſicians, he has obſerved, made great uſe of this animal in their practice. But it ſeems to have been reſerved for the ingenuity of the Compte de Caylus‡, to give a ſatisfactory ſolution of this matter. "It is well "known, ſays he, that the phyſicians, in early

* Μὴ αἰδεσθεὶς, εἰ ἀγένειος ὢν, δημηγορήσεις. καὶ ταυτα. βαθυπώγονα, και ευγενειον ωτως υιον ἔχων τον Ἀσκληπιόν. Lucian, p. 142.

† The peculiarities of Æſculapius are thus mentioned by Ovid, in his account of the firſt introduction of this deity into Rome:

——*Deus in ſomnis opifer conſiſtere viſus;*
——————*qualis in æde*
Eſſe ſolet, baculumque tenens agreſte ſiniſtrâ:
Cæſariem longæ dextra deducere barbæ,
Et placido tales emittere pectore voces.
Pone metus: veniam; ſimulacraque noſtra relinquam:
Hunc modò ſerpentem, baculum qui nexibus ambit,
Perſpice, & uſque nota; viſu ut cognoſcere poſſis:
Vertar in hunc; ſed major ero: tantuſque videbor
In quantum verti cæleſtia corpora debent. Met. 15.

‡ Recueil. tom. 2. p. 277.

" ages, compoſed the medicines they preſcribed:
" hence they were obliged to apply to chemiſtry;
" and having diſcovered, by many experiments,
" that liquors ſeparated by heat muſt neceſſarily
" circulate many times, before they can depoſit
" their phlegm and groſſer parts, nature, as it
" were, preſented to them an animal, whoſe figure
" was emblematical of ſuch an operation. Whe-
" ther then Æſculapius was the inventor of the
" alembic, or rather employed it with ſucceſs, (for
" I am apt to think it was in uſe before his time)
" I am perſuaded that the ſerpent is attributed
" to him as a poſitive ſymbol drawn from theſe
" operations. In the courſe of time, the figure
" taken from the animal, was made the animal
" itſelf."

The buſt of Julia Mamæa. She was the daughter of Julia Mæſa, ſiſter of Soëmias, the mother of Heliogabalus, wife of Varius, and the mother of Alexander Severus. During the minority of her ſon, ſhe adminiſtered public affairs with great applauſe; and Euſebius‡ has ſpoken of her as a woman of ſignal piety and virtue.

A ſmall ſtatue of Meleager. The other ſtatues of this hero, and the coins, in which he is repreſented, have ſome particular attribute which diſ-

‡ *Mamæa mulier, ſi qua alia, virtute & pietate ſpectatiſſima, vita & moribus comprimis religioſa.* Lib. 6. cap. 15.

tinguiſhes

tinguiſhes him. Here he appears in the attitude and with the ſtrength of an athleta, or boxer. The ſculpture is good.

The buſt of Nero. The little Cupids at the bottom are highly eſteemed.

A Sarcophagus. In front are a man and a woman, half lengths. At one end are a lion and an unicorn; at the other, a lion and a boar. There are two maſks at the bottom; the one with hair; the other with a veil over the upper part. There is alſo repreſented, a female warrior, kneeling, and as defending herſelf in battle.

The buſt of Lucilla, the daughter of Antoninus, and the wife of Lucius Verus.

The ſtatue of Mercury, with his purſe and petaſus.

The buſt of Apollo.

A copy of the Medicean Venus, by Wilton. It is not eaſy to aſſign a reaſon, why Gori,* and the other Italian connoiſſeurs, ſhould call the original ſtatue, in the Grand Duke's gallery, Venus Anadiomenè, or riſing from the ſea, when the ancient writers have repreſented her in a different attitude, as we ſhall ſhew when we come to the Stone Hall. The hair of the goddeſs is elegantly tied up.†

* Gori in Muſ. Florentin.

†——*Quibus nodantur in aurum*
Crines, reticulumque legit capitis decus ingens.
Homer. Hym. in Ven.

Silenus and Bacchus, a group. The God is on the ſhoulders of Silenus: they are crowned with grapes.

The ſtatue of Flora, or rather of Pomona, as it repreſents apples and other fruits.

This ſtatue, with the Silenus and Bacchus, were preſents from the Duke of Tuſcany to the firſt Philip, earl of Pembroke, and are of Parian marble. The excellence of this marble lies in the fineneſs of its grain; or rather, it may be ſaid to appear as if melted or worked into a milky maſs without any grain.* It has two other qualities, which diſtinguiſh it. The one is its ſoftneſs, in conſequence of which it can be worked almoſt as eaſily as wax: hence hair, feathers, and ſuch things can be formed of it with all imaginable ſtrength and delicacy. Its other quality is, that in colour it approaches to that of human fleſh, while all

* "On trouve des ſtatues, dont le marbre paroît comme "fondu ou paîtri d'une maſſe laiteuſe, ſans aucune apparence "de grain. C'eſt-là, ſans doute, le plus beau: et tel étoit "apparemment le marbre de Paros, le plus rare et le plus "eſtimé de tous. Cette ſorte de marbre a de plus deux "autres qualités qui manquent au plus beau marbre Carra-"rien. La premiere eſt ſa moleſſe, ou pour mieux dire ſa "douceur: il ſe laiſſe travailler comme de la cire, et on en "peut faire des ouvrages de la plus grande fineſſe, comme "des cheveux, des plumes, &c. Celui de Carrare, au con-"traire, eſt dur, et s'écaille lorſqu'on le tourmente trop. Sa "ſeconde qualité eſt ſa couleur, qui approche de la couleur "de chair, au lieu que le Carrarien a une blancheur éblouiſ-"ſante." Winckel. Hiſt. de l'Art, vol. 2. p. 61.

other

other marbles have either a dazzling whiteneſs, or a cloudy darkneſs.

The ſtatue of the Belvidere Apollo, a copy, by Wilton. The accompliſhed Abbé Winckelman * gives us the following deſcription of this Apollo: "It preſents to us, he obſerves, the moſt ſublime "idea that art is capable of conveying. One may "ſay, that the artiſt has made an intellectual "ſtatue; for he does not ſeem to have taken "his ideas from any thing corporeal. It as much "ſurpaſſes the other ſtatues of this deity, as the "Apollo of Homer does that of other poets. He "is larger than the life, and his attitude ſpeaks "celeſtial grandeur. The elegant ſhape and turn "of his limbs ſeem to have been formed under "a climate, bleſſed with Elyſian plains. His "youth is the flower of eternal ſpring; a flower, "as incapable of acquiring, as it is of loſing any "thing; perfect, tender, and ſweet. Here we ſee "nothing common to humanity; no nerves, no "veins: a divine air diffuſes itſelf over the ſur-"face of the figure." The enthuſiaſm of the Abbè diſcovers the moſt exquiſite ſenſibility, and how perceptible the moſt delicate touches of art are to the real connoiſſeur.

The copy conveys a perfect notion of the original. The ſandals on the feet of this Apollo are

* Hiſtoire de l'Art, vol. 2. 285, 286.

ſimilar to thoſe called Soleæ among the Romans, which aroſe round the foot an inch high, and were bound with many bandages. At his right hand is a laurel, with a ſerpent twiſted round it: his garment reſts on his left, which is ſtretched out.

The buſt of Philemon, a Greek comic poet. He was contemporary with Menander, and frequently got the better of him in poetical conteſts; inſomuch, that the latter uſed to ſay, "Art thou "not aſhamed to conquer me ſo often?"*

The buſt of Lepidus, triumvir with Mark Antony and Auguſtus.

A Sarcophagus, with a Corinthian column at each end, and a double door in the middle. Hercules leans on Philoctetes. When this hero put on the poiſoned ſhirt which had been ſent him by the jealous Dejanira, his body became filled with puſtules, and he was tortured with the moſt excruciating pain. In compliance with the advice of the oracle, which he conſulted about his diſtemper, he went to Mount Oeta, and there erected a funeral pile, upon which he was burnt. It was lighted by Philoctetes, to whom, as the

* *Proditur Comicus Menander, quum centum & octo ſcripſiſſet fabulas, in certamine comœdorum, licet eſſet ſuperior, tamen ambitu & factione a Philemone victus renunciatus.* Alex. ab. Alex. lib. 6. cap. 19.

reward

reward of his fidelity, he had given his arrows.* His aſhes were buried by his friend near the river Dyra.

It has been ſuppoſed that the hero leans on Pæan, and not on Philoctetes; and it has alſo been thought, that his friend here alluded to is Lycus. But it is uniformly obſerved by ancient authors, that Philoctetes attended him in his laſt moments, and did the laſt offices to him. The lion's ſkin is lying down; and he holds his club in his right hand. The magnitude of the hero is well contraſted with the diminutive ſize of his friend.

The buſt of Conſtantine the Great.

Over the DOOR.

The buſt of Pindar.

The buſt of Sophocles, the excellent tragic poet; whoſe works ſupplied Ariſtotle with rules for that ſpecies of compoſition.

A Sarcophagus. Meleager is repreſented as returning thanks for his victory over the Calydonian boar. At his feet lies the head of the animal; on each ſide ſtand Atalanta and Theſeus; and at the extremities are ſeen Caſtor

* Sophoc. in Philoctet. ver. 1461.

and

and Pollux. The ſtory to which this monument alludes, will be the beſt explanation that can be given of it.

Oeneus, king of Oetolia and Calydon, offered uſually the firſt fruits of his corn and domeſtic animals to Diana; but, prompted by avarice, he reſolved to diſcontinue this practice. The goddeſs, enraged at his neglect, ſent a boar of immenſe ſize to ravage* Calydon. The ſtouteſt warriors aſſembled from all parts to attack and deſtroy it; Meleager the ſon of Oeneus, Jaſon, Theſeus, Caſtor, Pollux, Atalanta, the daughter of Schæneus, and a famous huntreſs, and many more. After the boar had ſlain many of its purſuers, Atalanta had the good fortune to wound him with an arrow; and he was then diſpatched by Meleager. The hero, to reward her bravery, beſtowed on her the head and ſkin of the animal. This mark of attention offended the other hunters; particularly Plexippus and Toxeus, his mother's brothers. Theſe therefore Meleager put to death. When his mother, Althea, was informed that he was the murderer of his uncles, ſhe entered into a ſecret reſolution to revenge their death. At the delivery of this prince, the Parcæ gave her a brand, to which his deſtiny was an-

* Homer, Iliad 1. Ovid. Metamorph. lib. 8.

nexed.

nexed. He was to die, when this piece of wood was to be conſumed. Althea, who had hitherto preſerved it with great care, now threw it into the fire, and put a period to his life.

A fine antique Group; Hercules engaging the river Achelous. Dejanira, the daughter of Oeneus, was demanded in marriage by Achelous. Hercules made his ſuit to her at the ſame time; and a combat was to decide, to whom ſhe ſhould belong. Achelous changed himſelf into various forms, and among the reſt into that in which he is here repreſented; his upper part a man, and lower parts, ſnakes. He embraces Hercules about the middle, and looks on him as begging mercy: the ſerpents are aſcending the hero's thighs.

The buſt of Pompey.

The buſt of Brutus, who expelled the Tarquins.

The ſtatue of Livia, third wife to Auguſtus: her hand reſts on a patera, to ſhew her piety. She was worſhipped as Juno.

The ſtatue of Fauſtina, larger than life. She was married to Antoninus Pius; and dying, in the third year of his reign, was deified by the ſenate.*

* *Tertio anno imperii ſui uxorem Fauſtinam perdidit, quæ a Senatu conſecrata eſt, delatis Circenſibus atque Templo & Flaminicis, & Statuis aureis atque argenteis, cum etiam ipſe hoc conceſſerit, ut Imago ejus cunctis Circenſibus poneretur.* Capitol. in Pio.

ALTO

ALTO AND BASSO RELIEVOS,

IN THE

GREAT HALL.

Begin with the uppermoſt on the Left-Hand.

A BASSO RELIEVO. Niobè's children ſlain by Apollo and Diana; who are repreſented as ſhooting them with darts. There are twelve figures beſides the deities, and ſix horſes. From theſe laſt it may be conjectured, that they had been hunting in the foreſt Cythæron. Niobè was imprudent enough to boaſt of the number and beauty of her children, above thoſe of Latona; and this brought upon her the anger of Diana* and Apollo. The number of them ſlain cannot be well aſcertained from ancient writers. The

* *Utinam ſuperbæ turba tantalidos meo*
Exiſſet utero, biſque ſeptenos parens
Natos tuliſſem.—— Senec. in Medea, ver. 955.

preſent

preſent relievo ſeems to follow Homer,* who makes it twelve. She bore this deſtruction of her offspring with ſo much reſignation, that the gods turned her † by degrees into a ſtone.

Two Cupids, one of them has broken the other's bow.

A relievo, which refers to ſome of the Grecian games. There are two figures with tridents, and oppoſite to them are men with their arms tied, who appear to be wreſtlers. Here alſo are other figures, and a piece of architecture. The whole is ſuppoſed to repreſent the Athenian game of Lampadedromia, or running by lights.

Curtius, leaping into the gulph: the flame appears to aſcend from it. The ſtory is told by Livy, and is well known.

* Il. 2. v. 606. —— Propertius has alſo made them twelve:
Nec tantum Niobe his ſex ad buſta ſuperba
Solicito lachrymans depluit a Sipylo. Lib. 2. El. 20.

† Ηκουσα δη λυγροταταν ολεσθαι
Ταν Φρυγιαν ξεναν
Ταντα λυ, Σιπυλω προς ακρω·
Ταν, κισσος ως ατενης,
Πετραια βλαςα δαμασιν.
Sophoc. in Antigon.

From this chorus Seneca has copied a part of his:
——Tu tantalidos
Funera matris victrix numeras;
Stat nunc Sipyli vertice ſummo
Flebile ſaxum,
Et adhuc lacrymas marmora ſudant
Antiqua novas——
In Agamem. v. 974.

Saturn

Saturn with his Scythe. This relievo is very ancient. The god exhibits the exact picture of old age. His limbs are unnerved, and therefore appear longer than they really are; his face carries marks of the moſt venerable antiquity; and every part of him is expreſſive of weakneſs and decrepitude. Mr. Spence ſuppoſes the ſcythe to have been an inſtrument of huſbandry, and to allude to his firſt introducing an improved manner of cultivating the earth.

A Fauneſs dancing a child on her foot. Theſe were ideal beings, and conſtantly engaged in rural ſports. It is for this reaſon, perhaps, that they are generally repreſented as attendants on Bacchus. Our Fauneſs evinces how much ſhe is intereſted in her innocent amuſement, by the pleaſure diffuſed over her countenance. She has a tail,* which is a mark of her being a woodland divinity. The relievo is of red Egyptian jaſper; it is on a ground of oriental tranſparent alabaſter, and has a frame of ancient marble.

Four boys eating grapes.

* Ουρας εχοντας,, ſays Lucian in Bacch.

" Cet attribut (une queue) m'a determine a la regarder " comme une divinite champetre." Cayl. tom. 3. p. 77.— " Quant a l'anciennete de la repreſentation des Faunes, dont " l'eſpece ne'ſt deſignee que par une queue terminee par des " grands poils." Cayl. tom. 5. p. 165.

En-

Endymion * aſleep, and Luna deſcending to him. By him is a belt, a horn, and a hunting ſpear. Luna or Diana in a chariot appears above in a cloud: in her left hand ſhe holds a bow, and her right is ſtretched out to the ſhepherd. Endymion was extremely fond of hunting; and it was from this circumſtance that he became the favourite of Diana.† On a fine cornelian, in the cabinet of Baron Stoſche, ‡ we ſee him holding in one hand a bow and arrows, and the other reſting on a hind.

A Baſs Relief, ſuppoſed to exhibit the cave where Calypſo entertained Ulyſſes. Homer § gives the following account of this tranſaction:

* The learned Palmerius obſerves a contradiction in Pauſanias's account of Endymion; as that hiſtorian mentions him ſometimes as the ſame perſon, and at others as different; Eliac. Sylburg. 287, 288. He therefore conjectures there were two of that name. *Dicendum eſt, ut puto cum veritate, alium fuiſſe Endymionem regem Elidis, alium vero paſtorem, illum celebratum in Latmo monte.*

Exercit p. 392.

† Seneca alludes to this amour:

Arſit obſcuri dea clara mundi
Nocte deſerta, nitidoſque fratri
Tradidit currus aliter regendos.

Hippolit. ver. 311.

‡ Deſcrip. p. 83.

§ Ως αρα φωνησας' ηγησατο δια θεαων
Καρπαλιμως.
Ιξον δε σπειος γλαφυρον θεος ηδε και ανηρ.

Odyſſ. 5. ver. 11, & ſequent.

Ulyſſes,

Ulyſſes, conducted by the goddeſs, came to a cave hollowed * by art, and was there placed on a ſeat from whence Mercury had ariſen. The nymphs then laid ſuch victuals before them, as mortals are not accuſtomed to eat. She ſat oppoſite to him, and her attendants ſerved them with nectar and ambroſia.

Saturn† crowning Arts and Sciences. There are three children as Genii, who aſſiſt with the ſymbols of Aſtronomy, Sculpture, Painting, and Muſic.

* Γλαφυρον, hollowed by art, in oppoſition to thoſe which are natural, and colder and more humid, and conſequently not ſo habitable. How any perſon who ever read Homer's account of the ſimplicity of ancient times, could dream that architecture was then advanced to a ſtate of perfection, is amazing. Yet an old catalogue deſcribes this cave *as a moſt beautiful ruin of architecture*. In thoſe ages a goddeſs had no other dwelling than a grotto, probably made by herſelf or her companions.

† Tibullus, in the following verſes, alludes to the civilization introduced by Saturn :

Quam bene Saturno vivebant rege prius, quam
Tellus in longas eſt patefacta vias.
Nondum cæruleas pinus contempſerat undas,
Effuſum ventis præbueratque ſinum.
Nec vagus ignotis repetens compendia terris
Preſſerat externa navita merce ratem ;
Illo non validus ſubiit juga tempore taurus,
Non domito frænos ore momordit equus.
Non domus ulla fores habuit, non fixus in agris
Qui regerit certis finibus arva lapis.
Ipſæ mella dabunt quercus, ultroque ferebant
Obvia ſecuris ubera lactis oves.
Non acies, non ira fuit, non bella nec enſes,
Immiti ſævus preſſerat arte faber.

Jupiter

Jupiter holding Bacchus to ſuck Juno. The god appears diffident of his jealous conſort; and it is for this reaſon that he holds the child himſelf.

Britannicus, the ſon of Claudius by Meſſalina. It is of red Egyptian jaſper, on a ground of green marble. This unfortunate Prince was born to empire; but, by the craft of Agrippina his mother-in-law, was diſinherited, and Nero ſubſtituted in his place. Yet, not contented with taking away his patrimony, his enemies alſo deprived him of his life.*

Cupid ſucking Venus, and Mars ſitting by richly dreſſed. At the bottom is a dog attacking a cat, and two doves.

Silenus held on an Aſs † by drunken Bacchanals. At a diſtance Venus lies aſleep, and Cupid is covering her with part of her garment. There are alſo a number of boys in different poſtures.

* *Non puo farſi a meno di compaſſionar queſto infeliciſſimo principe: eſſend' egli nato all impero; per l' inſidie d' Agrippina moglie di Claudio, gli ne fu tolto il diritto e data ingiuſtamente a Nerone; cui non contento di avernelo ſpogliato, volle anche torgli con il veleno la vita.* Teſ. Brit. p. 185, 186.

† Thus the poets repreſent him:

——*Bacchæ ſatyrique ſequuntur,*
Quique ſenex ferula titubantes ebrius artus
Suſtinet, et pando non fortiter hæret aſello. Ovid.

See Orph. Hymn. in Silen. and Lucian. in Conſil. Deor. who gives an accurate deſcription of this groteſque deity.

Britannicus's Junia. It is of red Egyptian jaſper.

A moſaic, repreſenting the gardens of the Heſperides,* which were ſituated in the extreme parts of Ethiopia. The precious fruit† produced there, was not only guarded by the daughters of Heſperus, but by a dragon or ſerpent alſo. One of the labours impoſed on Hercules, was the procuring ſome of this fruit; and he is here repreſented as having accompliſhed it.‡ He is ſeated

* Thus Virgil deſcribes them:

Oceani finem juxta, ſolemque cadentem,
Ultimus Æthiopum locus eſt: ubi maximus Atlas
Axem humero torquet ſtellis ardentibus aptum.
Hinc mihi Maſſylæ gentis monſtrata ſacerdos
Heſperidum templi cuſtos, epulaſque draconi
Quæ dabat, et ſacros ſervabat in arbore fructus.

Æn. lib. 4.

Πειρασιν εν γαιης, προπαρ Εσπερειδων λιγυφωνων.

Dionyſii Perieg.

† *Poſt hæc, adortus nemoris opulenti domos*
Aurifera vigilis ſpolia ſerpentis tulit.

Senec. Her. Fur.

Μηλα ευοσμα αλλ' αβρωτα. Athenæi. lib. 3. cap. 7. Apples of an agreeable flavour, but not to be eaten.

‡ Lucian has given a full deſcription of this ſtory:

——— ——— *Fuit aurea ſilva,*
Divitiiſque gravis et fulvo germine rami:
Virgineuſque chorus, nitidi cuſtodia luci;
Et nunquam ſomno damnatus lumina ſerpens,
Robora complexus rutilo curvata metallo.
Abſtulit arboribus pretium, nemorique laborem,
Alcides; paſſuſque inopes ſine pondere ramos,
Rettulit Argolico fulgentia poma tyranno.

Lib. 9. v. 367.

on

on a ſtock of one of thoſe trees on which were the golden apples; the ſerpent is twiſted round it, and his head touches that of the hero. Hercules, in one hand, holds his club; in the other a quiver; and the lion's ſkin appears at one ſide. Oppoſite to him ſtands Ægle, one of the Heſperides. She is very beautiful, and has a becoming head-dreſs. Her cloathing is graceful, and her breaſts half naked. In one hand ſhe holds an apple, and in the other a branch of the tree, with three apples on it. She looks at the hero with a countenance expreſſive of love and admiration.

There is ſomething extremely beautiful in this moſaic; and it accords perfectly with the repreſentations of ancient writers.

A Bacchanal, filling a baſket with grapes.

Remitalces, king of Thrace.

A relievo, ſuppoſed to be taken from a temple of Bacchus. The Thyrſus has the uſual addition of grapes, and a vine ſhoots from the bottom.

Venus on the ſea, drawn by two dolphins: two Cupids attend her. Above is her chariot drawn by two doves.*

The three Graces, cloathed: Aglaia, Euphroſyne, and Thalia.

* *Perque leves auras junctis invecta columbis*
Littus adit Cludrens.

Ovid. Metam. lib. 15.

Clelia. In this relievo there are thirteen women and four horſes. They are in different actions: ſome are waſhing themſelves, and others are wading in the river. Romulus and Remus, with the wolf, are on the banks of the Tiber, which is the river here repreſented. It has been conjectured, and with great probability, that this relievo refers to the eſcape of the Roman virgins from Porſenna's camp; which they effected by ſwimming acroſs the Tiber.

Silenus drunk upon an aſs. There are alſo a variety of other figures.

The rape of Europa.* She is on a bull, which is ſwimming in the ſea; his legs end in fins.—There are dolphins and ſea-deities about them.

Galatæa, the nereid, riding on the ſea in a ſhell drawn by dolphins. She was, according to Homer,† the daughter of Nereus and Doris.—It may appear doubtful, whether this relievo may not relate to Venus as well as to Galatæa.

Two Cupids and four boys at play.

Cupid, on a ſea-horſe, blowing a trumpet.

* *Jamque deus poſita fallacis imagine tauri*
Se confeſſus erat, dictæaque rura tenebat.

Ovid. Met. lib. 3.

See an elegant account of this amour in one of Lucian's Dialogues.

† Iliad 3.

Diana,

Diana, with a ſtag,* and two dogs. She is ſitting; the ſtag is cloſe to her, and has a collar.

Bacchanals. There are eight figures, beſides a dog and a goat.

Ariadne and Theſeus. She appears reclined under the ſhadow of a tree. Oppoſite are ſome men on foot, and one on horſeback.

Sella Curulis; or, the chair in which the Roman magiſtrates ſat, when carried in a chariot. It is all of iron, except the ſeat and back, and weighs 150 pounds.

In the GALLERY *of the* GREAT HALL,

There are ſeveral ſuits of armour, diſpoſed in niches. One of them belonged to William, Earl of Pembroke, who commanded the Engliſh forces at the battle of St. Quintin; another to the Conſtable Montmorency, taken priſoner there; and another to the Duke of Montpenſier, alſo taken priſoner there.

Queen Mary, having declared war againſt France, Philip, her huſband, paſſed over to Calais,

* Και γαρ τε αδε τοξα, και αρεσι θηρας εναιρειν.
Hom. hymn. in Dian.
Montium cuſtos nemorumque virgo. Horat. Car. l. 3.
Calimachus repreſents her drawn by ſtags.

and from thence into Flanders, where he commenced hoſtilities. Lord Pembroke was appointed captain general, Viſcount Montacute lieutenant general, the Earl of Rutland marſhal, and the Earl of Leiceſter maſter of the ordnance. The Engliſh army joined the Dukes of Savoy and Brunſwick, and the Earls of Egmont, Horn, and Mansfield, who were laying ſiege to St. Quintin.* Admiral Coligny defended the fortreſs, but with a ſmall garriſon. The Conſtable Montmorency haſtened to throw ſuccours into it, contrary to the advice of the Marſhal St. Andre. In this attempt he was prevented, and a battle enſuing, the French received a total defeat. Among the priſoners were Montmorency and St. Andre, the Dukes of Montpenſier and Longueville, Admiral Coligny, and many officers of inferior quality.—The Duke of Anguien, and Count Turreine were among the number of the ſlain.

Here are alſo ſome ſpears, and bows and arrows, which were taken from the French on this occaſion.

A whole length of the above-mentioned Earl of Pembroke, by Hans Holbein. This picture muſt

* Hollingſhed, p. 1768. Henault, Hiſt. Chron. de France, tom. 2.

have

have been executed before the French expedition, as that painter died in 1554.

A picture of Capt. Bernard, by J. E. Eccard.

At the BOTTOM *of the* STAIR-CASE,

(PAINTED BY VAN REISSCHOOT),

There is a coloſſal ſtatue of Hercules. In one hand he holds his club, and in the other the golden apples. Over his ſhoulders is the lion's ſkin. The expreſſion of the muſcles is very great. It is ſeven feet ten inches high.*

Near this ſtatue is a tomb of white marble, ſix feet four inches long, and two feet broad: the height is two feet, including the cover, which is two inches and a half thick. The whole is ornamented with relievos. It was found, it is ſaid, near Athens, by ſome travellers, who brought it into France, as a preſent to Cardinal Richlieu; but the Cardinal dying in the mean time, it came into the family of Roſtains, and from that into Monſ. Foucault's. For theſe particulars we are indebted to Father Montfaucon; and as this author has alſo given an explanation of the figures

* The Iriſh Giant, lately ſhewn in London, was full four inches taller.

on the monument, we ſhall extract from him what is moſt intereſting in it.

Ceres, being in ſearch of her daughter Proſerpine, came to Eleuſis: and her diſconſolate condition being obſerved by Celeus, king of the Eleuſinians, he invited her to his houſe. At this time his ſon Triptolemus was reduced by ſickneſs to the laſt extremity; and the goddeſs having reſtored him to health by a kiſs, took upon her the care of his education. She is repreſented as ſitting; her head-dreſs ends in a peak, and half her head is covered with a veil: ſhe holds a crooked ſtaff, and a ſerpent is near her. The four perſons about her are of Celeus's family. Triptolemus is in a chariot, which is drawn by two dragons abreaſt: beyond him are women with torches, as they are uſed in the myſteries of Ceres. The perſon near the goddeſs is Eumolpus, whoſe deſcendants were Hierophants* for above twelve hundred years. A woman holds a ſickle, and a child ears of corn, to ſhew that Ceres firſt inſtructed mankind in the art of agriculture. Behind is Bacchus with grapes and a crown of vine-leaves; a man holding a whip; and Proſerpine driving a chariot, under which lies a bacchanal.

* See Banier's Mythol. book iv. ch. xi.

On

On the lid of the monument are repreſented the four ſeaſons, by as many women, attended by children or genius's, and proper ſymbols. At each end are two griffins and a tripos, the ſymbols of Apollo, denoting that he was the tutelar god of Epaphroditus. The inſcription is in Greek.

Upon the tomb there ſtands a coloſſal buſt of Alexander the Great.

A little ſtatue of a crouched Bacchus, with a lion's ſkin.

When Ariſtophanes, in his comedy of the Frogs, makes Bacchus deſcend into the infernal regions, he gives him the club and lion's ſkin of Hercules. It is not, however, from this idea that the preſent figure is taken. It appears to be rather in the Egyptian ſtyle. The artiſts* of that country, either from the groſſneſs of their conceptions, or to render their works immortal, aimed conſtantly at ſolidity; and, for this reaſon, joined their ſtatues to blocks, or gave them ſuch a poſition, as ſecured them from injuries.

A ſmall Tomb for Children, with Cupids and baſkets of flowers.

* "C'eſt en conſequence de ce principe, qu'ils ont toujours "repreſente accroupis les ſphinxes et les autres animaux." Cayl. tom. 1. pag. 5.

In

In the FIRST WINDOW.

A ſtatue of Mercury. He has his * petaſus, talaria, caduceus, and purſe. The two firſt mark his ſwiftneſs, as the meſſenger of the gods: with his caduceus he conducted departed ſpirits to the infernal regions: his purſe † was a ſymbol of his thieviſh diſpoſition.

Saturn with a Child: he looks ſternly at it. The notion of Saturn's inhumanity of devouring children, is derived from the remoteſt antiquity.‡

* Υπο ποσσιν εδησατο καλα πεδιλα
Ειλετο δε ραβδον. Hom. Odyſſ. 5.
—— *Et primum pedibus talaria nectit*
Aurea. Virg. Æneid 4.
Tum virgam capit; hac animas ille evocat orco
Pallentes, alia ſub triſtia Tartara mittit. Virgil ib.

† Και τοτ' εγεινατο παιδα πολυτροπον αιμυλομητην,
Λητϊδην, ελατηρα βοων;—— Hom. Hym. in Merc.
Some aſcribe theſe hymns to Orpheus.

‡ We ſhall begin with the teſtimony of Heſiod.
Τω ογε ουκ αλαοσκοπιην εχεν, αλλα δοκευων
Παιδας εους καταπινε, Ρεην δ' εχε πενθος αλαςον. Theog.

2. Lycophron.
——Τον αντι ποινον εκλαψας πετρον
Εν γυιοκολλοις σπαργανοις ειλεμενον,
Τυμβος γεγως κενταυρος ωμοφρων σπορας. Caſſand.

3. The Sybilline verſes.
Ωποτε κεν δε Ρεα τικτεν, παρα την δ' εκαθεντο
Τιτανες, και τεκνα διεσπων αρρενα παντα.

4. Lucretius.
Ne Saturnus eum malis mandaret adeptus,
Æternumque daret, matri ſub pectore vulnus.
Seneca, Macrobius, and many other authors might be cited to the ſame purpoſe.

Heſiod,

Heſiod, the oldeſt Greek writer, has obſerved, that Saturn, fearing to be dethroned by his ſons, devoured them. Lycophron, a man moſt attentive to ancient traditions, mentions a ſtone given to him inſtead of a child. Whatever might have been the origin of this fable, that Saturn devoured his children, the matter is doubtleſs as clearly expreſſed as any other circumſtance in ancient mythology.

A ſtatue of Jupiter, with ram's horns, and a ram on his ſhoulders. When Typhon purſued * the gods, they aſſumed various ſhapes, in order to conceal themſelves: Jupiter, it is ſaid, aſſumed that of a ram. Pauſanias † intimates, that the worſhip of Jupiter Ammon was very ancient in Greece; and it was certainly derived from the Egyptians.

In the SECOND WINDOW.

The ſtatue of Bacchus, clad with an entire ſkin, the head of which appears on his breaſt.—This is the Nebris ‡ with which he is uſually clad.

* Diod. Sic. lib. 1. † Eliac.

‡ Πρωτας δε Θηβας της δε γης Ελληνιδος
Ανωλολυξα, Νεβριν εξαψας χροος,
Θυρσον τε δυς εις χειρα κισσινον βελος. Eurip. in Bacch.

So he is deſcribed by Lucian in Bacch. and by Seneca;
Nebride ſacra præcincta latus. In Oedip. ver. 442.

A Shep-

A Shepherd playing on a flute; and a Goat ſtanding by him.

The ſtatue of the Foſter-Father of Paris, with a Phrygian bonnet, and a coat of ſkins.

When Hecuba had conceived Paris, ſhe dreamed that ſhe would bring forth a torch, whereby Europe and Aſia would be ſet in flames. To prevent this, ſhe reſolved to expoſe the child, and for this purpoſe gave him to the ſhepherd Archelaus; who brought the boy home, and educated him as his own ſon. This is the foſter-father of Paris. The Phrygian bonnet fell down the neck a conſiderable way, and enveloped it, and the chin to the lower lip. So Virgil deſcribes it.*

* *Mæonia mentum mitra crinemque madentem*
Subnixus. Virg. Æneid. 4.

LORD

LORD HERBERT's
DRESSING-ROOM AND CLOSET.

Dogs (very fine), by Snyder.

The Woman taken in adultery, by Jennari.

A Flanders Nobleman hawking, by Vanſomer.

Theſe three pictures were left to the late Earl by the Prince of Heſpeinſteir.

Lord Chatham, by Brompton.

Three equeſtrian pictures of the late Earl, and ſeveral of his ſcholars on horſeback, viz. Lieutenant Colonel Floyd, Captain Kinſey, &c. with the preſent Earl, when a ſchool-boy, on horſeback alſo. By Morier.

A portrait of General di Paoli, by Vincenzino.

General di Paoli ſitting, with Corſican ſoldiers ſtanding round him, and his favourite dog Coſacco.

Santo Copertini, a modern miracle, by Vincenzino.

The buſt of Annius Verus.

In the CLOSET,

The buſt of Plautilla.

LADY

LADY PEMBROKE's
SUMMER DRESSING-ROOM.

THE painted glaſs in the Gothic window is by Price, to whom parliament had granted five thouſand pounds, for having diſcovered the ancient method of ſtaining glaſs; but he did not live to receive the reward, dying a very ſhort time before the intended day of payment.

Over the DOOR,

The buſt of a young Cupid.

LORD

LORD PEMBROKE's
DRESSING-ROOM AND BED-CHAMBER.

Over the CHIMNEY, *in a* NICHE.

A STATUE of Ceres; ſhe holds a cornucopia in her right hand, in her left a poppy, and ſome ears of corn; ſhe invented agriculture, and firſt introduced the uſe of wheat. Before her mankind lived on acorns, and the ſpontaneous produce of the earth.

The buſt of Caldus.

A piece by Humſkirk.

A portrait of Childers, from the life.

Duke Ferdinand of Brunſwick.

Lord Herbert, by Creuſe.

Lady Charlotte Herbert, by Mr. P. Hoare.

Captain Auguſtus Montgomery, by Spee.

Mr. Garrick and Voltaire, Bougelat and Rouſſeau, &c.

In this room is an Arch, ſupported by two fine blue marble columns in one piece.

PAS-

PASSAGE

TO THE

LIBRARY.

THE buſt of Ptolemy, king of Syria, and the brother of Cleopatra.

The ſtatue of Marcus Antonius the orator. Cicero* ſpeaks highly of him, and expreſſes the vehemence of his eloquence by a beautiful ſimilitude.

The ſtatue of a Boy, holding the golden apple in his right hand.

The buſt of Phocian, the famous Athenian general.

The buſt of Dollabella.

Hercules killing the ſerpents, a group.

* *Genu mehercule M. Antonium vidi, cum contente pro ſe ipſe lege varia diceret, terram tangere: ut enim baliſtæ lapidum & reliqua tormenta telorum, eo graviores emiſſiones habent, quo ſunt contenta atque adducta vehementius.*

The buſt of Aſinius Pollio. The merit of this Roman raiſed him to the firſt offices of the ſtate. He was conſul with Domitius Calvinus, and enjoyed the honor of a triumph for the conqueſt of Dalmatia. If his reputation in arms was great, in letters it was greater. Horace aſſures us he wrote orations and tragedies with ſucceſs. Virgil has inſcribed an eclogue to him, and other writers have mentioned him with applauſe.

The buſt of Coriolanus.

THE LIBRARY.

On a PEDESTAL.

A YOUNG Bacchus ſmiling, and grapes growing up a tree.

The ſtatue of Adonis.

Over the DOORS,

The buſt of Nerva. The Romans, wearied with the tyranny, and diſguſted with the wickedneſs of Domitian, beſtowed the empire on Cocceius Nerva, who was admirably qualified for that important truſt.*

The buſt of Gryphinas, wife of Ptolemy Euergetes.

In the WINDOW,

The ſtatue of Iſis, with Oſiris, of Theban iron-ſtone, which is much heavier than marble. Plutarch † has informed us, that when Iſis found

* *Se nihil commiſiſſe toto principatu, quo minus poſſet privatus, imperio depoſito tuto vivere,* was a ſaying of his, and is worthy of a great prince.

† De Iſide & Oſiride.

the

the body of Oſiris floating in a coffin on the ſhores of Phœnicia, ſhe drew it to land with a net and a grappling iron.

The buſt of Heſiod.

The buſt of Phœdra.

A beautiful white marble table, ten feet eight inches long, four feet ſix inches wide, and four inches thick. There is upon it a dying Gladiator. He is ſitting, and reſting on his right hand. The wound appears, and his approaching diſſolution is perceivable in his countenance. It is a copy by Verepoil, from a celebratd figure at Rome.

An alto relievo of a veſtal Virgin. The following inſcription is on the relief:

" Veſtæ Sacrum.
" C. Pupius Firminus et
" Mudaſena Trophime
" Jani Parthici
" Divi Nervæ. Pronep.
" T. Ælio. Hadriano.
" Antonino. Aug. Pio.
" Pont. Max. Trib. Poteſt. VII.
" Imp. II. Coſ. III. P. P."

She holds in her right hand a ſimpulum, and a ſpear in her left: the former is the ſymbol of her prieſthood.

PICTURES.

The late Sir Charles Hotham, by Richardſon.

Barbara, ſecond wife to Thomas, Earl of Pembroke. She was daughter of Sir Henry Slingſby, Bart. and widow of Lord Arundell of Trerice, by whom ſhe had a daughter, Lady Barbara, married to William Dudley North, Eſq. who is here with her mother. By Sir Godfrey Kneller.

The late Duke of Montague, by Dahl.

Lady Rockingham, daughter of Sir George Manners, and ſiſter to the Earl of Rutland. She was married to Lewis Watſon, firſt Lord Rockingham. By Sir Peter Lely.

Four of the Royal Family by Zimmen.

Mary, laſt wife of Thomas, Earl of Pembroke, by Jervoiſe.

Buildings perſpective, and figures, by Marco, and Sebaſtian Ricci.

An Old Woman teaching ſchool, by Oſtade.

A Fair, by Caſteels.

Venus leading Cupid and the Graces, to ſee Vulcan forging arrows for Cupid; Vulcan, who is lame, reſts his knee on a wooden leg. There are ten figures; the drawing and colouring are admirable. By Aleſſ. Turco Veroneſſe.

Drawing

Drawing of a Young Woman, by Ludovico Caracci.

Drawing of St. Andrew going to the croſs, by Guido Rheni.

A Saint, by Carlo Dolci.

A drawing of the Molten Calf, with a number of figures, by Tintoretto.

Drawing of St. Stephen ſtoned, by Barocci.

Drawing of Leo X. by Raphael.

Lord Cromwell, by Holbein.

A favourite Dog of the late Earl of Pembroke's, called Negro, by Wotton.

Perſpective Views of Lincoln's Inn Fields and Covent Garden, by Inigo Jones.

Picture of Vandyke, by himſelf.

Broughton, in the action of boxing; an original picture from the life.

On a table, ſaid to be a petrifaction of ſhells, is a buſt of Iſocrates, the orator.

The buſt of Livy, the Roman hiſtorian.

A Greek ſtatue of a River, repreſented by a Naiad ſleeping on the bank. A bird holds a lizard by the tail: another lizard is going away, and a ſnail is near it, exactly like the ſnail of Paleſtine. A bird like a duck has a ſerpent in its mouth. The river alluded to is the Rhinocolura. The ſtatue, we ſhould imagine, repreſents the Nile, and was the work of a Greek artiſt. The ſymbols have a relation to Egypt, and will not

apply to any other country. The bird, that has the ſerpent in its mouth, is not a duck, as we may perceive from the ſhape of its beak. It is probably the Ardea Ibis of Haſſelquiſt, or the Ibis of the ancient Egyptians.

This ingenious traveller gives us the following account of it:—"It is of the ſize of a raven hen. "It is found in the Lower Egypt, and is frequently "ſeen during the overflowing of the Nile, in "thoſe places which the water does not reach, and "afterwards in places which the water has de-"ſerted. It feeds on inſects and frogs, which "abound in Egypt during the inundation of the "Nile, and for ſome time after; and, on this "account, it is of great ſervice to the country. "I am inclined to believe this bird to be the "Ibis of the ancient Egyptians, rather than any "other: 1. Becauſe it is very common in Egypt, "and almoſt peculiar to that country. 2. Be-"cauſe it eats and deſtroys ſerpents. 3. Becauſe "the urns found in the ſepulchres contain a bird "of this ſize."

On a Porphery Table, ſtands an equeſtrian ſtatue of Marcus Aurelius. This ſtatue was erected on a place before the church of St. John de Lateran, becauſe the emperor was born in a houſe near that ſpot. It was allowed, however, to fall down, and was afterwards ſet up in the Capitol; and a public office has been erected under the name

name of Cuſtode del Cavallo. The ſenate of Rome gave to the chapter of St. John de Lateran a noſegay, as a kind of homage or acknowledgment of their ancient right to the ſtatue.

A figure commonly ſuppoſed to repreſent the river Meander, but it appears to us to be a drunken Silenus; he leans one hand on a panther, the other holds a cup.

Buſt of Anacharſis the Scythian philoſopher.

Buſt of Seneca.

Buſt of Socrates.

In the FIRST WINDOW,

A triangular altar, dedicated to Bacchus, repreſenting Bacchanals in different attitudes. Bacchus is there with grapes and a ſnake. The ſerpent is an attribute of many other deities. The Bacchanals wore them as fillets round their heads.*

The buſt of Martin Foulkes, Eſq. by Roubiliac. He ſucceeded Sir Iſaac Newton in the Preſidentſhip of the Royal Society; and publiſhed a curious book on coins.

The buſt of Ariſtophanes, the comic poet.

* *Bacchæ angues habebant pro zonis comis implicatos.* Natal. Com. Mythol. lib. 5.

The buſt of Sir Andrew Fountain, by Roubiliac. This gentleman was particularly ſkilled in Engliſh antiquities.

A Square Altar. It is ſuch a one as the Heathens had for domeſtic uſe. On the four ſides are four deities; Jupiter, Juno, Diana, and Mars. Upon it is the ſtatue of a Prieſt holding a hog, and about to ſacrifice to Iſis. We ſhould rather imagine, that the prieſt and hog belong to the Etruſcans. "In that part of Ciſalpine Gaul called Etruria," ſays the Comte de Caylus, "the "earth, according to Strabo, produces fruits of "all ſorts, and particularly acorns in great abun-"dance: hence we every where behold large herds "of ſwine; and from theſe Rome draws much of "her ſubſiſtence. An animal, ſo common and "profitable, naturally engaged the Etruſcans to "place it on their monuments. In religious "matters they likewiſe made uſe of it. With its "blood they ſealed the treaties into which they "entered with neighbouring nations. It was alſo "ſacrificed on occaſions of marriage, being eſteem-"ed a proper ſymbol of fecundity." This account is ſo natural and well ſupported, that it is very probable the ſtatue and hog refer to the religious tenets of the Etruſcans. The bonnet too, it is to be remarked, is Etruſcan.

The buſt of Plato.

The

The buſt of Homer.

The buſt of Ariſtotle.

The buſt of Anacreon, the elegant Teian poet, whoſe compoſitions will be ever admired for delicacy of ſentiment, and tenderneſs of paſſion.

An Oriental Alabaſter Table. There is upon it, Cupid with wings, and Ganymede, a group. The latter is playing on an inſtrument with ſeven pipes. Cupid liſtens with attention: his arrows and bow are under him. They reſt againſt a laurel tree.

Over the DOORS,

The buſt of Sulpitia, a poeteſs in the reign of Domitian.

The buſt of Libertas.

The buſt of Domitia.

A ſtatue of Pomona ſitting with ſymbols.

An urn of the emperor Probus, and his ſiſter Claudia.

A ſmall ſtatue of Apollo. He leans on the lyre, or cithara, of which he was the inventor.* The lyre is placed in a tripod, round which a ſerpent had been twiſted. This animal always

* Ειη μοι κιθαρις τε φιλη ηαι ηαμπυλα τοξα
Χρησω τ' ανθρωποισι Διος νημερτια βουλην.
Homer. Hymn. in Apoll.

appeared

appeared, when the reſponſes were made from the Delphic oracle.* On the baſſo relievo of Conſtantine's arch at Rome; there is a ſerpent in the ſame poſture. The quiver of the god hangs by him on a laurel, and his head is adorned with a laurel crown.

A ſmall ſtatue of Orpheus.

The ſtatue of Andromeda chained to a rock. She was the daughter of Cepheus and Caſſiopeia; and becauſe her mother boaſted that ſhe was more beautiful than any of the inhabitants of the watry element, the Nereids bound her in reſentment to a rock, to be devoured by a ſea monſter. Perſeus, aſſiſted by the head of Meduſa, ſlew the moſter, and after delivering the maid, married her. The monſter's head appears here.†

* Among Baron Stoſche's gems is one repreſenting "le trepied d'Apollo, avec un ſerpent entortille autour." Deſcrip.

† Ovid. Met. l. 4.

THE

THE CHAPEL.

On the WINDOW *are painted,*

WILLIAM, firſt Earl of Pembroke, and his two ſons, Henry and Edward. In another pannel is Lady Anne Parr, ſiſter to Queen Catherine, ſixth wife of Henry VIII. Her daughter Anne is with her, who was married to Francis Lord Talbot, ſon to George ſixth Earl of Shrewſbury.

The buſt of Libera.

Over the CHIMNEY,

The buſt of Mary Fitzwilliam, Counteſs of Pembroke. She was the eldeſt daughter of Viſcount Fitzwilliam, and one of the Maids of Honour to her late Majeſty. Auguſt 28, 1733, ſhe was married to Henry, Earl of Pembroke, and was mother to the late Earl.

THE

THE NEW DINING-ROOM.

A FRIAR and Nun, by Aldegraaf, as large as the life; from the Arundelian collection.

A Nativity, by Triga.

The late Duke of Marlborough, by Reynolds.

A Fruit-Piece, by Mich. Angelo, called di Battaglia.* We here ſee none of the brilliant tints, ſo admired in the fruit and flower pieces of the Flemiſh ſchool.

A Landſcape, by Zuccarelli.

Jupiter, Cupid, and Pſyche, by Gioſeppe Arigoni. Cupid complains to Jupiter, that Pſyche would have killed him. This picture is on copper.

The late Earl and Counteſs of Pembroke, by Hoare.

A copy of Michael Angelo's celebrated Bacchus in the Grand Duke's gallery; a compoſition, called Scaliola; by Gori.

* He had this name from the excellence of his ſtyle in painting battles.

A Land-

A Landſcape, by Wilſon.

Three Nymphs bathing. Actæon is looking at them. By Gioſeppe dal Sole.

The portrait of Commodore Hervey, the late Earl of Briſtol, by Reynolds.

A Boy gathering Fruit; called di Campidoglio, by Mich. Angelo.*

A Flower Piece, by Mrs. Cerjat.

Chriſt in the Temple, by Salviati.

An old Woman, reading with ſpectacles, by Rembrandt.

A Herdſman with Cattle, by Roſa di Tivoli.

A beautiful Landſcape, by Vernet.

A Winter-Piece, by J. Brueghel Velvet.

A Landſcape, with Hagar, Iſhmael, and the Angel. Nicholas Pouſſin executed the figures, and Gaſpar the landſcape. Judgement and force of expreſſion are the characteriſtics of the former artiſt; richneſs of invention, and rapidity of execution, thoſe of the latter.

Two whole-lengths of Francis II. and Charles IX. Kings of France; by Fred. Zucchero. The firſt is dated 1559, the ſecond 1560.

Fiſh, and an old Woman giving a cat milk, by Snyder.

* He was particularized by the name of Campidoglio, on account of an office which he held in the Capitol at Rome.

A Car-

A Carpet, and a large Boar's Head, by Malteſe.

A Winter-Piece, with ſnow, and many little figures, and carriages going on the ice, by Mumper. The figures are done by Brueghel, the ſon of Velvet.

A Fair, by J. Brueghel Velvet.

Chriſt in the Virgin's arms in the inn: the ſtraw appears below. There are three angels looking on. By Carlo Maratti.

The Children of Henry VII. Arthur, Prince of Wales; Henry, when three years old; and Margaret, who married the king of Scotland. By Hans Holbein, the father.

A Country Boy with a bird's neſt in his hand; and at a diſtance a cow bemoaning her calf. By Antonio Amoroſi.

Cupid giving a boy ſome fruit and flowers, by Carlo di Fiori.

A Flower-Piece, by Mrs. Cerjat.

The Duke of Epernon on horſeback, by Vandyke.*

* "The moſt capital of the works of Vandyke are in England. At Blenheim, the portrait of King Charles I. in armour, on a dun horſe. At Houghton, a whole length in armour. At Hampton-Court, the King in armour, on a white horſe; his equerry holding his helmet. At Kenſington, George Villiers, ſecond Duke of Buckingham, and Lord Francis his brother. And at Wilton, the Pembroke Family, a moſt capital performance. Alſo, at the Marquis of Rockingham's, the celebrated picture of Lord Strafford, and his Secretary." Pilkington's Dict. of Painters.

The

The Reverend Mr. Woodroffe, by Hoare.

Bacchus on an altar in a wood; there are ſeveral inferior figures. The whole picture is executed with great ſpirit, by Salvator Roſa.

Sir Andrew Fountaine, by Hoare.

A Holy Family, by Guercino. It belonged once to Charles I. A copy was made from it by old Remi. This picture is well executed; but the great art of Guercino conſiſted in exciting terror. He was of a retired and melancholy diſpoſition, and delighted to paint whatever was gloomy and tremendous.

Bacchus and Ariadne, arguing earneſtly together, by Fran. Mola.

A Landſcape, with many figures, ſome dancing, ſome ſinging, by Watteux. He generally painted his figures finely dreſſed, and gave them looſe genteel airs.

Thirty of the chief Reformers, by a diſciple of Carlo Maratti. Their names are on a ſtone in the bottom of the landſcape. The attitude of Wickliff, who preaches to them, is taken from a deſign of Raphael Urban, where Chriſt is preaching in the deſart. The biſhops here are in purple, the prieſts in black, and the martyrs in white, diſtinguiſhed by purple and black about their necks. The foreigners were moſtly copied from pictures belonging to the Elector of Saxony; the reſt from

from pictures in England. Copies of the original pictures at home and abroad were taken by a German Proteſtant painter, who was employed for that purpoſe by Thomas, Earl of Pembroke.

Two red Egyptian Granite Tables.

Over the GLASSES,

The buſt of Curius Dentatus, who, having obtained a triumph for his victories over the Sabines and other adjoining nations, retired to the country to lead a private life.

The buſt of the Emperor Otho; who was the firſt that wore a peruke.

Over the CHIMNEY, *are the* BUSTS *of*

Thomas Earl of Pembroke, the collector of theſe antiquities.

Lord Chancellor Bacon, who opened the paths to the true method of philoſophizing.

Sir Iſaac Newton, who, purſuing his ſteps, made the moſt aſtoniſhing diſcoveries concerning nature, and her operations.

THE HUNTING-ROOM.

THE buſt of Vibius Volutianus.

The buſt of Antonia, the wife of Druſus Nero. She was honoured by Caligula with the title of Auguſta.

The buſt of Alexander Severus. On the death of Marcinus, he was ſaluted Cæſar by the ſenate, and afterwards was adopted by Heliogabalus. When that prince was ſlain, Severus was ſaluted emperor by the joint conſent of the ſenate and people. He ſhewed himſelf worthy of the empire; but was at laſt murdered by the arts and contrivance of Maximinus.

The buſts of Berenice, the wife of Ptolemy firſt king of Egypt, and of Berenice her daughter.

The buſt of Julia, the daughter of Titus by Marcia. She was married to Sabinus, but was taken from him by Domitian, her uncle.

The buſt of Fauſtina, the third wife of Heliogabalus.

Over the CHIMNEY, *in a* NICHE,

A fine antique ſtatue of Bacchus, with poppies hanging from both ſhoulders to the knees. It does not appear to us that this circumſtance has been obſerved by any antiquarian. It probably alludes to that part of his ſtory mentioned by Orpheus, which ſuppoſes his being * aſleep with Proſerpine for three years, and his being at laſt awakened by the noiſe made by her nymphs in dancing. The poppy was ſacred to Ceres and her daughter, and may very well expreſs the company he was ſo long in, and his ſleep. There is a cup in his hand.

The buſt of Sappho, of the fineſt marble. This celebrated poeteſs was of Leſbos, and was called the tenth muſe. She lived about the forty-fifth olympiad. Longinus has preſerved an ode of her compoſition, which has been tranſlated into Engliſh with great ſpirit: and Dionyſius Halicarnaſſus†

* Αμφιετη καλεω Βακχον, χθονιον Διονυσον,
Εγρομενον κεραις αμα Νυμφαις ευπλοκαμοισιν
Ος παρα Περσεφονης ιεροις δομοισι ιαυων,
Κοιμιζει τριετηρα χρονον, Βακχηϊον αγνον.

† Ταυτης της λεξεως η ευεπεια και η χαρις εν τη ευεπεια και λειοτητι γεγονε των αρμονιων. De Struct. Oration. pag. 206. edit. Upton.
" Toutes ces graces, toutes ces beautez, cet art ſecret et " admirable d'entrer dans les cœurs, de parler et de vaincre " en meme tems, de toucher les paſſions les plus tendres (car " c'eſt par la, qu'elle s'acquit une ſinguliere eſtime) tout cela, " dis je, ſont des bien, qui ne ſont point venus juſques a " nous." Tan Faber. Abrege des Vies des Poetes Grecs, pag. 21.

has

has given us another fragment of hers, which he greatly admires for its elegance. It is ſaid, that ſhe threw herſelf into the ſea, from the love ſhe bore to Phaon, who ſlighted her.

The buſt of Titus, the ſon of Veſpaſian. He was celebrated for beauty and courage, was ſkilled in literature, and eloquent. But the good wiſhes of the Roman people could not protract his life beyond the ſecond year of his reign.

The buſt of Faunus, the rural deity.

The buſt of Jupiter.

The buſt of Tullia.

The pannels of the wainſcot are painted, and repreſent eighteen different ſorts of hunting. The painter was Tempeſta, junior, who came over to England from Italy, to paint pannels, and cielings.

A Marble Chimney-Piece, by Inigo Jones.

THE CUBE ROOM.

THE buſt of Maſſiniſſa, king of Numidia. The head of Meduſa and the upper parts of two dragons appear on the breaſtplate, and from theſe circumſtances one might be induced to think it the buſt of ſome Grecian general.

The buſt of Aventinus, the ſon of Hercules, generally ſo called. In aſſigning this name to the preſent buſt, people have been guided by the ſimilarity of the hero's dreſs to the deſcription that Virgil * has given of him. If the paſſage, however, is accurately examined, there will be found in it no ſimilarity to the buſt. The figure repreſented ſeems to be Hercules himſelf.

The buſt of Trajan. He was created Cæſar by Nerva; and on the death of that prince, he haſtened to Rome, where he was received with ap-

* *Poſt hos inſignem palma per gramina currum,*
Victoreſque oſtentat equos, ſatus Hercule pulchro,
Pulcher Aventinus, clypeoque inſigne paternum
Centum angues cinctamque gerit ſerpentibus Hydram.

Lib. 7. ver. 654.

plauſe,

plauſe, and where he governed during twenty years with great clemency and prudence.

The buſt of Matidia. She was the mother of Sabina, the wife of Hadrian. The ſenate decreed her the name of Auguſta; and the emperor,* after her deceaſe, deified her.

The buſt of Metellus; with a chain and breaſt-plate. On the latter is an elephant, in memory of his conqueſt of Jugurtha, king of Numidia.

The buſt of Marcellus, junior.

On a beautiful JASPER AGATE TABLE, *are the three following:*

A beautiful ſtatue of Bacchus.

A ſtatue of the Epheſian Diana. "Diana of Epheſus," ſays the Comte de Caylus, "may be "regarded as a pantheon, repreſenting at the "ſame time the attributes or ſymbols of nature, "the earth, the moon, night, and Iſis, Ceres, and "Diana. The firſt repreſentations of this god-"deſs came certainly from Egypt; but the "Greeks having added attributes to thoſe of the "Egyptians, their repreſentations became inex-

* *Socrui ſuæ honores præcipuos impendit, ludis gladiatoriis, cæteriſque officiis.* Spartian.

" plicable. Stags, bees, roſes, and fiſh, are Grecian " attributes. It is not wonderful, that ſo com- " pounded and heterogeneous a figure, ſhould, in " the revolution of ſo many ages, puzzle the " learned to give a ſatisfactory account of it.— " Thoſe are but indifferently employed who waſte " their time in ſuch enquiries." *

A ſtatue of an ancient Prieſt.

An alto relievo of Pyrrhus, ſon of Achilles, of porphyry.

The buſt of Veſpaſian. He was proclaimed emperor by the Syrian army, and took his ſon Titus as partner in the empire; thinking thereby to perpetuate the throne in his family This deſign, however, was defeated; for both Titus and Domitian died without iſſue.

The buſt of Pyrrhus, king of Epirus. Caylus exhibits ſome caſques lately dug up at Herculaneum, and preſerved at Portici, in his Neapolitan majeſty's cabinet, which very much reſemble this buſt. From this circumſtance, it may be thought that it is improperly ſaid to be Pyrrhus, and that it repreſents ſome Roman general.

* " Comment en effet, apres la revolution de tant de ſiecles " pourroit-on rendre raiſon d'un attribut donne en conſe- " quence d'une allegoire originairement Egyptienne, jointe ſuc- " ceſſivement aux idees de la Grece, avec une ſi grande pro- " fuſion, que la divinite' primitive reuniſſoit pluſieurs divinitez. " Ces obſcuritez me paroiſſent inutiles a diſcuter." Recueil, tom. 4. pag. 152.

PIC-

PICTURES.

The portraits of Mrs. Killigrew, who has fair hair, and Mrs. Morton, with brown, by Vandyck. The ſkill of the painter here is truly admirable. He makes the lovely brilliancy of Mrs. Killigrew's ſkin ſerve inſtead of colours to illuminate one part of the picture; while the brunette beauty of Mrs. Morton forms a moſt ſweet ſhade.

Mr. James Herbert and his Wife, by Sir Peter Lely. He was ſtate painter to Charles II. His colouring was beautiful, his attitudes eaſy and various, his draperies genteel and negligent, and the air of his heads remarkably graceful.

The Earl and Counteſs of Bedford, by Vandyck.

The Counteſs of Pembroke, and her Siſter. This lady was the mother of Earl Thomas, and the daughter of Sir William Villiers. By Sir Peter Lely.

Henry Earl of Pembroke, (father to the late Earl) when he was ſeventeen years of age. By Kneller.

William Earl of Pembroke, elder brother of Earl Thomas. He died unmarried in 1674. By Lely.

Lady Catherine, eldeſt daughter of Earl Thomas. She was married to Sir Nicholas Mor-

rice, of Werrington, in the County of Devon, Bart. and died in 1716. By Kneller.

Thomas Earl of Pembroke, Lord High Admiral. Wiſſing, who is the painter, has introduced a ſhip at ſea. This artiſt wrought under Sir Peter Lely, and imitated his manner.

Chriſt and the woman of Samaria, by Gioſeppe Chiari. Nine feet high by ſeven feet wide.

Margaret Sawyer, firſt wife of Earl Thomas; by Wiſſing. She has a lamb with her.

The Virgin, Chriſt, and Joſeph, reading, with other figures, by Gennari.

In the cieling, Dædalus and Icarus, by Gioſeppe Arpino. It was brought out of a villa near Florence by the firſt Sir Charles Cottrell, for Earl Philip. There was a print engraved from it in 1600.

A Table inlaid with one hundred and thirty-five different ſpecimens of Agates and Marbles. On it, the rape of the Sabines, a very curious and beautiful groupe of eleven figures, all of one piece of marble. The pannels at the bottom of the room are painted by the brother of Signor Tomaſo, who only painted ſmall figures. They contain the hiſtory of the Counteſs of Pembroke's Arcadia, written by her brother Sir Philip Sidney. This Counteſs was Mary, daughter to Sir Henry Sidney; a lady of great learning and virtue. She was the third wife of Henry Earl of Pembroke, whom

whom ſhe ſurvived, and lived to a great age. She was interred in the Cathedral of Saliſbury. The inſcription to her memory has been much admired.

" Underneath this marble hearſe
" Lies the ſubject of all verſe :
" Sidney's ſiſter, Pembroke's mother,
" Death, ere thou haſt ſlain another
" Wife and fair and good as ſhe,
" Time ſhall throw a dart at thee."

THE

THE GREAT HALL.

All the Pictures in this Room are by VANDYCK.

THE celebrated Family Picture, by Vandyck; twenty feet in length by twelve high. It conſiſts of ten whole lengths. The two principal figures are Philip Earl of Pembroke, and Suſan, daughter of Edward Earl of Oxford: they are ſitting. On the right hand ſtand their five ſons: Charles Lord Herbert, who married the daughter of the Duke of Buckingham, but died before cohabitation; Philip, who ſucceeded his father; William, who died unmarried; James, anceſtor to the Herberts of Kingſey in Oxfordſhire; and John, who married the co-heir of Viſcount Banning. On their left is their daughter Anna Sophia, and her huſband, Robert Earl of Carnarvon. Before them Lady Mary, Charles Lord Herbert's wife; and above, in the clouds, the ladies Catherine and Mary, who died young.

This ſingle picture, which is ineſtimable, is accounted a perfect ſchool of Vandyck.

On

Over two doors are half-lengths of Charles I. and his Queen.

A whole-length of William Earl of Pembroke, commonly ſaid to be Lord Steward, but Collins ſays that he was Lord Chamberlain to James I. Vandyck painted the face from the braſs ſtatue after Rubens's deſign, and now in the founder's gallery at Oxford.

A whole-length of Penelope, the daughter of Sir Philip Naunton, and the wife of Earl Philip.

Three children of Charles I.

A whole-length of Lady Mary Herbert, afterwards Ducheſs of Richmond; and of Mrs. Gibſon, the dwarf.

A whole-length of the Duke of Richmond and Lennox.

A half-length of the Counteſs of Caſtlehaven.

A half-length of Philip, ſecond Earl of Pembroke.

Two large Pier Glaſſes.

A red Egyptian Granite Table: upon it a fine antique vaſe, exhibiting a Grecian wedding, from the ſacrifice to the waſhing the bride's feet.

A Lapis Lazuli Table, and on it a very fine antique urn, with birds, flowers, and foliages round it.

The cieling painted by Signor Tomaſo, a diſciple of Caracci, whom Sir Charles Cottrel brought from Italy. It repreſents Perſeus cutting off Meduſa's head, and the relieving Andromeda.

The

The following are BUSTS: *They ſtand on Termini, veneered with different-coloured Marble.*

Marcellus, the conſul.

Druſus, the brother of Tiberius, and the father of Claudius.

Lucius Verus, partner in the empire* with Marcus Aurelius.

Marcus Brutus.

Didius Julianus, the emperor.

Lucius Verus.

Lucius Cæſar, the ſon of Julia, the daughter of Auguſtus. He died at Marſeilles in the eighteenth year of his age. On an agate table.

Julius Cæſar. This buſt was brought out of Valetta's collection, and is very curious, of oriental alabaſter.

Antinous.

Septimius Severus. He was ſaluted emperor by the army in Pannonia. From thence he haſtened to Rome to oppoſe Didius Julianus; on whoſe death he marched againſt Peſcennius Niger, and then againſt Albinus. He reigned alone, and

* *Defuncto Pio Marcus in eum omnia contulit. Principatum etiam imperatoriæ poteſtatis indulto, ſibique conſortem fecit, cum illi ſoli ſenatus detuliſſet imperium. Dato igitur imperio & indulta tribunitia poteſtate proconſulatus etiam honore delato, Verum vocari præcepit, ſuum in eum transferens nomen, eum antea Commodus vocaretur.* Capitolin. in Pio.

dying

dying at York, declared by will his ſons Geta and Caracalla emperors.

Horace, in porphyry.

Marcus Aurelius.

Antoninus Pius.

Cicero, of touchſtone, with the vetch on his face.

Artemis, or Diana.

Lucan the poet. A Pegaſus at the bottom expreſſes the eccentricity of his genius.

Caſſandra, the daughter of Priam. Apollo endowed her with the gift of prophecy, upon certain conditions, which ſhe not fulfilling, he made every thing ſhe predicted to be diſregarded.* Her head-dreſs has many bandages.

Ammonius. The olympiad 229, marked on it, anſwers to the year of Chriſt 137.

Auguſtus, of Parian marble.

Germanicus, the ſon of Auguſtus.

Pruſias, king of Bythinia, who baſely betrayed the illuſtrious Hannibal, who fled to him for protection.

Scipio Aſiaticus. This celebrated Roman, after having defeated Antiochus, and ſubdued Aſia, was accuſed of extortion by the ſeditious tribunes; but was defended by Tiberius Gracchus.

* *Et vana vates ante Caſſandram fui.* Senec. in Troade. ver. 38.

Caracalla,

Caracalla, the ſon of Septimius Severus; a profligate prince.

Vitellius. He was raiſed to the empire by the ſoldiery, and deprived of it by them, after a reign of eleven months.

Alcibiades.

THE LOBBY.

THE Decollation of St. John, by Dobſon.—This picture is highly commended. At Blenheim, Northumberland-houſe, and the Duke of Devonſhire's, there are ſeveral pictures in a good ſtyle, by Dobſon. Vandyck recommended him to Charles I. who diſtinguiſhed him by the name of the Engliſh Tintoret.

Fruits, Vines, and two Vintage People, by Michael Angelo di Battaglia. Sir Robert Gere gave this painter's widow three hundred piſtoles for this picture.

A Piece of ſtill Life, by Gabriel Salci.

A Sea Triumph, by Luco Giordano.* Neptune and Amphitrite are repreſented, with twelve figures as large as the life, beſides two boys in the character of Cupids.

* This painter was commonly called Luca Fa Preſto. This appellation was not given him on account of the fame he had acquired by his expeditious manner of painting; but from the mercenary eagerneſs of his father, who ſold, at a high price, the deſigns which Luca had made after the compoſitions of the great maſters, while he purſued his ſtudies. The father of Luca ſcarce allowed him time to refreſh himſelf, but ſtill ſaid to him, while he was at his meals as well as at his work, Luca fa preſto, or Luca make haſte; from which expreſſion, perpetually uttered, his companions gave him the name of Fa Preſto. See Pilkington's Dict. of Painters, article Giordano.

A Na-

A Nativity, by Taddeo Zucchero. It was finiſhed by his brother Frederigo Zucchero.

Two Pictures, compoſed of agates, lapis lazuli, and different-coloured marbles, exhibiting Landſcapes. They were a preſent from one of the Dukes of Florence to one of the Dukes of Bavaria.

A Country Family, by Brawer.

Ceres, holding wheat, by Parmegiano.* The Duke of Parma gave this picture to the Earl of Peterborough, when he conducted to England the Queen of James II.

A Flemiſh ſchool, by Gonſales. This painter was of a Spaniſh family, which ſettled in Flanders; and from his ſkill in painting figures in little, he got the appellation of Little Vandyck.

The Angel and Tobias: a fiſh is ſwimming up to them, and a dog barking at it. The painter is Procaccini, a diſciple of Carlo Maratti. The picture is dated Roma. 1697.

The Diſcovery of Achilles, by Franceſco Salviati. There are nineteen figures. The airs are fine, and the colouring of the picture is excellent.

* The real name of this painter was Franceſco Mazzuoli. From Parma, the place of his nativity, he was called Parmegiano. When Rome, in 1527, was ſacked by the Imperialiſts, the ſoldiers who entered his chamber, found him intent upon his buſineſs; ſo little did he attend to the danger that then threatened him. A deſire to diſcover the philoſopher's ſtone turned his induſtry from painting, and deprived the world of many admirable productions.

The

The Virgin, and Chriſt at her breaſt, by Andrea Solari. The landſcape over her ſhoulders is wonderfully neat. Brueghel Velvet followed the manner of this maſter.

An *antique* Picture from the temple of Juno, with ſix Heathen Deities, having their ſymbols.

A Nativity, by John Van Eyck. It is dated 1410, the year in which he is ſaid to have invented painting in oil. It belonged to a chapel in Bruges.

A Landſcape, in imitation of Salvator Roſa, by Bartolomeo. There is a caſcade, and three travellers walking.

A Landſcape, with fiſhermen carrying a net, by Franceſco Giovanni, in imitation of Mola.

The buſt of Marcus Modius, with an epitaph, informing us, that he was an Aſiatic phyſician. A perſon of this name is mentioned by Cicero.*

On an antique African table, ſtands an excellent buſt of Apollonius Tyanæus.

The buſt of Mago, the Carthaginian.

* See the orations againſt Verres.

THE COLONNADE ROOM.

THE head of St. Paul, by Auguſtino Caracci. This picture is a proof of his correctneſs, and his excellent manner of deſigning. It is remarkable that this artiſt, notwithſtanding his eminence as a painter, devoted a great deal of his time to engraving, in which he ſucceeded ſo well, that his etchings were almoſt as much valued as his paintings.

A Calm, by Vandervelt the younger. He painted ſea-pieces, and ſea-fights, as did alſo his father; and his pictures are ſo exquiſite, that they are thought ſuperior to thoſe of every other artiſt in that ſtyle. His moſt capital works are in England.

Belſhazzar's Feaſt, by Old Frank.—Nightlight.

Portraits of the late Lord Pembroke and his Lady, the preſent Dowager Lady Pembroke, by Reynolds.

A Calm, by Patten.

An extremely beautiful Madona, in blue, by Carlo Dolci.

A Gale, by Patten.

St. Sebaſtian, ſhot with arrows, by Scarcelina di Ferrara.

A Land-

A Landſcape, with a ferry in it, by Herman Sachtleven. His pictures in his beſt manner are rare, and are highly eſteemed.

The Hiſtory of Hercules, in ſix pictures, by Francis Floris. He was called the Raphael of Flanders.

A Harveſt-home, by Rubens. There are many figures, ſome about half a yard high. It is in his beſt colouring. This artiſt came into England in the reign of Charles I. who had a taſte for the arts, and encouraged them. He is chiefly admirable for his portraits, which are natural, eaſy, and lively.

The Money-changers and People ſelling Doves in the Temple; by Dominico Fetti. His paintings are exceedingly ſcarce, and much ſought after by connoiſſeurs.

Chriſt taken from the Croſs, by Albert Durer. He has placed the monogram of his name on the picture. There are ten figures, and all of the moſt capital expreſſion. The bloody body of Chriſt is wonderfully painted. This piece was purchaſed out of the Arundel collection.

The Judgment of Midas, by Filippo Lauri. Correctneſs of outline, and delicacy of touch, are the characteriſtics of this artiſt.

A Nativity, by Theodoro. There are two angels above; and below a lamb tied by the legs.

A Holy Family, by Parmigiano. He was ſo pleaſed with this piece, that he made another from it.

A Magdalen, with a crucifix, in a deſert; angels appear above; by Elizabetha Sirani. She was the daughter of Andrea Sirani, and Guido's favourite diſciple.

A Nativity, by Dennis Calvart, the inſtructor of Guido Reni. The latter ſo much eſteemed this picture, that he kept it as long as he lived.

A Landſcape, with figures ſitting by the water-ſide: a woman is walking at a diſtance with a baſket on her head. The painter is Orizonti. His performances are much admired.*

St. Peter and the Angel coming out of priſon, by Steenwyck. He was introduced by Vandyck to Charles I. and found employment in England for ſeveral years. He ſometimes uſed to paint the back grounds of Vandyck's portraits.

A Drawing, by Raphael.

Henry Earl of Pembroke, grandfather of the preſent Earl, by Jervoiſe.

A Drawing, by Corregio.

* The real name of this artiſt was John Francis Van Bloeman. The Bentvogel Society at Rome gave him the name of Orizonti, or Horizonti, on account of the natural receding of the objects in his compoſitions, and the delicate manner of his conducting and extending his diſtances. The Bentvogel Society conſiſted of the Flemiſh painters who reſided at Rome. See Pilkington's Dict. of Painters.

Leda

Leda and the Swan, by Leonardo da Vinci. Leda is ſtanding upright, and careleſsly embracing Jove in the form of a ſwan. He looks amorouſly on her; and ſhe fixes her eyes with pleaſure on four ſmiling children, Caſtor, Pollux, Helen, and Clytemneſtra, juſt hatched out of egg-ſhells. It has been remarked of this painter, that he was extremely ſlow in finiſhing his pictures; but that when he did finiſh them, they were exquiſite.

Virtue awakening Apollo and the Muſes, by Luigi Gentili.

The Port of Leghorn, on copper, by Viviano Codazzo.

The Virgin, with Chriſt, Elizabeth, an Angel, and Boys; by Raphael d'Urbino.

Hercules and Dejanira, by Giovanni Montano.

The birth of St. John, by Dominico Pelugio. There are nine figures: the mother of St. John is in bed, and St. John is in ſwaddling-cloaths.

Cupid wreſting his bow out of the hands of a boy, by Emilio Taruffi. This artiſt had a moſt lively and agreeable manner of painting and deſigning.

An antique of the Virgin and Child, by St. Luke. Gambarini obſerves, that the drawing and manner are in the ſtiff Byzantine taſte. It would require very ſtrong evidence to prove, that this piece is prior to the times of Cimabue, who was

born in 1240, or even to thoſe of Van Eyck, who was born in 1370. Painting in oil was unknown till diſcovered by the latter, who is ſaid to have been extremely converſant in chymiſtry, and long anxiouſly ſought a preparation that would preſerve colours in their purity. The former revived the knowledge of painting in Italy, at a time when the art was almoſt extinct; and thence he obtained the appellation of the "Father of Modern Painting."

The Four Seaſons, by Murillo. There are fruits, flowers, odd faces, and owls.

A Seraglio of Women, aſſiſted by eunuchs; by Otta-Veni.

Iſaac bleſſing Jacob, by Lazarini.

The Salutation of the Virgin, by Franceſco Dani, of Modena. At the top are two cherubims heads. It is executed on copper.

Judith cutting off Holofernes's head, by Andrea Mantegna. The drapery is ſo diſpoſed, as to ſhew the proportion of the limbs. Mantegna is one of the oldeſt painters whoſe works are worthy of attention. His triumphs of Julius Cæſar, which are at Hampton Court, have been juſtly ſaid to be the triumphs of his pencil.

Over the CHIMNEY.

A half-length of Prince Rupert, by Vandyck.

Next the LOBBY-DOOR.

The buſt of Druſilla,* the daughter of Druſus, and the ſiſter and concubine of Claudius. She was adored under the character of Ceres.

The buſt of Horace, the conſular.

The buſt of Commodus. He was the ſon of Marcus Aurelius and Fauſtina junior, and came to the empire at the age of nineteen. He diſcovered himſelf to be an abandoned tyrant, and was ſtrangled. He was the laſt of the family of the Antonines.

Polemon, an Athenian philoſopher. This buſt and the foregoing are in bronze.

A Marble Table, the produce of Mount Edgcumbe. Upon it a ſtatue of Morpheus, the god of ſleep, in black touchſtone. The head is wreathed with poppies, and the god has a poppy in his hand.

* *Druſilla figlia di Germanico, ſorella e concubina di concubina di Caligula, mori ab. U. C.* 791, *il ſecond' anno dell' imperio di Caligula dal quale fu tanto amata, che dopo la ſua morte volle gli foſſero fatti tutti queg l' onori ch' erano ſtati fatti a Livia, &c.* Teſ. Brit, vol. 2. page 182.

THE CORNER ROOM.

THE Virgin, with Chriſt leaning on her breaſt; he has a bird in his right hand. By Daniello Creſpi.

The Virgin teaching Chriſt to read, by Guercino.

Philip Earl of Pembroke, by Vandyck.

St. Anthony, by Corregio.

The head of Mieris, by himſelf.

A Charity, with three children, by Guido Rheni. It belonged to Charles I. but was ſold during the civil wars. The tender, the pathetic, and the devout, were the ſubjects in which this artiſt chiefly excelled.

A Landſcape, by Rubens.

Mary Magdalen, by Titian: her hair is looſe. This piece was engraved by Voſterman. Titian is accounted the moſt correct deſigner of the Venetian ſchool: his chief excellence was his exquiſite method of colouring.

Chriſt taken from the Croſs, by Michael Angelo Buonaroti. It was painted for Henry II. King of France,

France, and was given by him to his miſtreſs, Diana Valentinois. There are on it the arms of France, and three half-moons, as emblems of Diana. It has been ſaid of this artiſt, that he had the ſame ſpirit in painting, that Lucan and Dante had in poetry.

Bacchus, with a bowl in his left-hand; and an old man emptying grapes out of a baſket into a vat, by a ſcholar of Raphael.

Women bringing Children to Chriſt, by Sebaſtian Bourdon;—there are 51 figures. The moſt eſteemed work of this artiſt is the martyrdom of St. Peter, in the church of Notre Dame at Paris.

Democritus holding a book, and laughing, by Spagnolet; from the collection of Cardinal Medici.

Magdalen over-looking the vanities of the world, by Dominichino. Below her are ſix boys handling jewels. The poſtures are agreeable, and the colouring in the beſt manner of the artiſt; he was admirable in expreſſing the paſſions.

Narciſſus viewing himſelf in the water, by Pouſſin.

The Aſſumption of the Virgin, by Rubens. In Lord Arundel's catalogue it is ſaid, that his Lordſhip deſired Rubens to paint a cloſet picture, and that he made this. At the bottom are nine angels, as raiſing the cloud under the Virgin.

Rubens

Rubens made a large picture from this, for a convent at Antwerp.

The late Earl, when very young, and his mother, by Hoare.

Chriſt aſtride on a lamb, and held by the Virgin; Joſeph, leaning on his ſtaff, is looking on. By Franceſco Penni. He was a ſcholar of Raphael, and very exact in deſign.

The Virgin, Chriſt, and St. John, as large as the life, by Frederick Baroccio. It was a preſent from Monſ. Foucquet. This painter ſtudied Raphael's manner of deſigning, but followed Corregio in the ſweetneſs of his colouring.

A young Woman, with a ſhock-dog, which ſhe holds in her hands; by Corregio.

A Madona, by Carlo Maratti.

A Piper, by Giorgione del Caſtel Franco, in his beſt manner, which Titian followed.

Chriſt holding a lamp to old Joſeph at work, and the Virgin coming down ſtairs with another lamp;—a very free ſketch, by Congiagio.

The Virgin holding Chriſt, and St. John embracing him, while Joſeph is reading; by Ludovico Caracci. Annibal Caracci etched his fine print from this picture. It is obſervable, that the manner of all the Caracci's is the ſame: the little difference perceivable in them ſeems to have ariſen from their diverſity of temper and diſpoſition.

The

The Virgin holding Chriſt. St. John leads a lamb to him, an angel is gathering flowers, and old Joſeph has an aſs by him. By Contarini. This artiſt imitated the manner of Titian.

Four Children, repreſenting our Saviour, an Angel, St. John, and a little Girl; by Rubens. The attitudes here are ſimple and natural, without being cold; contraſted and animated, without being exaggerated.

The Deſcent of the Holy Ghoſt, by Salembeni. There are many figures, and in his beſt manner.

A dead Chriſt, ſurrounded with angels, in white and black; a fine ſketch, by Bonamico Buſalmaco.

Mars and Venus, with a Cupid; by Vandervwarfe. It was ſold from the Elector Palatine's collection.

Chriſt in a Manger, by Vandyck.

An ancient painting of Richard II. executed in 1377. Hollar, in the reign of Charles I. engraved and dedicated it to that prince, under the title of Tabula Antiqua. Two braſs plates at the bottom are thus inſcribed; *Invention of Painting in Oil*, 1410. King Richard is at his devotion, kneeling by his three patron ſaints, St. John Baptiſt, King Edmund, and King Edward the Confeſſor; having a crown, and a robe adorned with white harts and broom cods, in alluſion to his mother's arms and his own name of *Plantageniſta*.

There

There are angels with collars of broom-cods, and wreaths of white roſes round their heads. St. John holds a lamb, King Edward a ring, and King Edmund an arrow, all directed to King Richard. It is covered with glaſs, and is a great curioſity. It is painted on a bright golden ground, and the colours of the utmoſt freſhneſs.—King James II. gave this picture to Lord Caſtlemain, when he went Ambaſſador to Rome; and after his death, it was bought by Thomas Earl of Pembroke.

The Offering of the three Kings, by Paolo Veroneſe. The king, who has a ſtrong light on his forehead, is the painter himſelf: there are horſes, with many figures, and cherubims in the clouds.

Apollo fleaing Marſyas, by Sebaſtian Del Piombo. It was deſigned by Michael Angelo Buonaroti, and was formerly in the collection of the Kings of France.

☞ *The garden ſide, begin on the right hand of the window, at the top.*

Chriſt taken from the Croſs, on copper, by Figino. This artiſt ſtudied hiſtorical compoſition under Giovanni Paolo Lomazzo; but, tho' he was well qualified to excel in that ſtyle, he devoted himſelf to portrait-painting, in which he arrived at the greateſt perfection.

The

The Virgin, with Chriſt on her knee, who is putting a ring on St. Catherine's finger; old Joſeph and Elizabeth are looking on. It is on board, and finely coloured. This picture is dated 1587, and was done by Sophoniſba Anguſciola. At Lord Spencer's, at Wimbledon, there is a portrait of this artiſt, playing on the harpſichord, painted by herſelf.

Ruins and Figures, by Paoli Panini.

Chriſt on the Virgin's lap, in an eaſy poſture, and Joſeph teaching him to read: the figures project with a tender roundneſs; by Bernardino Gatti.

The Harmony between Poetry and Painting, by Romanelli. The colouring is bright and ſtrong.

The Virgin, with a young Chriſt: more backward is a woman with a child in her arms, and a little figure of a ſaint playing at a diſtance, by Andrea Del Sarto.—This painter had a profound knowledge of the art, and poſſeſſed great correctneſs of deſign.

Chriſt carrying the Croſs, by Andrea Del Sarto. His countenance ſhews divine reſignation: he has on a red garment. The lights and ſhades are wonderfully diſpoſed. It is painted on board.

The Rape of Dejanira, by Carlo Creſci. Hercules, at a diſtance, is ſhooting at the Centaur.

A Land-

A Landſcape, by Claude Lorraine. This inimitable painter ſerved an apprenticeſhip to a paſtry-cook; and what is very remarkable, he diſcovered no ſymptoms, in the early part of his life, of that genius, which in his more advanced years ſhone out with ſo much luſtre: his ſkies are warm, and every object is properly illumined; his invention is pleaſing, his colouring delicate, and his tints have a delightful variety and ſweetneſs.

Six People carrying things to market, with a mule and a horſe, on which is a woman and child, by Gioſeppe Creſci.

A Shepherd courting a Shepherdeſs, in a ſtraw hat, with a bowl in her hand, by Bloemart.

The Virgin, with Chriſt in her lap, taking a flower out of her hand, by Raphael d'Urbino. The fleſh is tenderly and beautifully painted. The painter's name appears as embroidery, on the top of the ſtomacher. All the accompliſhments which conſtitute an illuſtrious painter, were combined in this artiſt: ſublimity of thought, richneſs of invention, correctneſs of deſign, and force of expreſſion.

A Nativity, on copper, by Rubens.

A Man forcing a Boy to take phyſic, by Bambocci.*

* His real name was Peter Van Laër, but in Italy he got the name of Bambocci, or Bamboccio, on account of the uncommon ſhape of his body; the lower part being one-third part longer than the upper, and his neck ſo ſhort, that it was buried between his ſhoulders. See the Connoiſſeur's Dictionary.

A half-

A half-length of Titian, by himſelf.

Aſſumption of the Virgin, by Raphael d'Urbino.

The Virgin reading, with Chriſt in her lap, and reaching up at her neck, on marble, by Albano, in his moſt beautiful manner. In the characters of the Virgin and Chriſt, the artiſt has here painted his own wife and one of his children.

Job and his Friends, by Andrea Sacchi.

Chriſt in the Virgin's arms, St. John embracing him, and Joſeph and the lamb looking on, by Scidone, in his beſt manner. Some have aſcribed this picture to Corregio. The works of Scidone are exceeding ſcarce; and when they are met with, they are, not unfrequently, aſcribed to Corregio, or Parmegiano.

In the CIELING.

The Converſion of St. Paul: the apoſtle is ſtruck from his horſe. The painting is executed with great freedom and ſpirit, and the figures are as big as the life; by Luca Giordano.

On the CHIMNEY PIECE.

The buſt of Pertinax. After the death of Commodus, Pertinax, though ſixty years of age, was proclaimed

proclaimed emperor: he had reigned only four months, when he was killed for attempting to reſtore diſcipline to the army.

The buſt of Solon, the celebrated Athenian legiſlator.

THE

THE CLOSET,

(WITHIN THE CORNER ROOM.)

SOLDIERS tearing Chriſt's coat, a picture of admirable execution, by Annibal Caracci.

The Virgin, with Chriſt reſting his head and hand on her knee, by Bloemart, junior.

A Summer Piece, with ruins and figures, by Viviano Cadozzo and Mich. Ang. di Bataglia.

A Shepherdeſs in a ſtraw hat, repreſenting the Princeſs Sophia, by Gerrard Huntorſt.

A Landſcape, and figures, by Viviano Cadozzo.

On the BOW WINDOW *and* CHIMNEY SIDES, *as you go round.*

(Begin with the loweſt Picture.)

A Nativity, by Raphael Direggio.

Chriſt taken from the Croſs, and many figures, with angels in the clouds. The lights from the ſolemn ſhades are very ſtriking; by Valerio Caſtelli.

King Edward VI. by Hans Holbein.

Our Lord's Aſcenſion, by Giulio Romano. He was the firſt and favourite diſciple of Raphael. There is much ſpirit and grandeur in his compoſitions.

Over the CHIMNEY PIECE.

The Virgin, by Carlo Dolce; her veil is painted with ultramarine, by Maria da Fiori.

Two Boys flying a bird with a ſtring, by Nicolo Pouſſin.

A Nativity, by Carlo Signari.

Siege of Pavia, by Hans Holbein.

St. Sebaſtian ſhot with arrows, with an angel above, by Benedetto Luti.

The Circumciſion of Chriſt, by Paolo Fiorentino. There are above twenty figures.

Four Cupids in different attitudes, by Sirani.

The Temptation of our Lord, by Paris Alfano di Perugia: from the Medicean collection.

The Prodigal Son's Return, by Woverman.

Dutch People playing at draughts, by Egbert Hemſkirch.

People playing at cards, by Lucas Van Leiden.

Day, repreſented by Apollo drawn in a chariot by four horſes; and Night, by a female deity with roſes and poppies: in one frame of copper; by Solimene.

St. Jerome, on copper, by Horatio Borgiano.

The

The Virgin, Chriſt, and St. John, on copper, by Giovanni Baptiſta Vico.

St. John preaching in the Wilderneſs, by Roland Savery.

St. Jerom, on wood, by Giulio Cambi Veroneſe. By the crown and cypher on the back, it may be conjectured, that this picture belonged originally to ſome noble family.

Chriſt in the Virgin's lap; he holds St. John by the hand; by Carletto.

The Prodigal going abroad, by Woverman.

A Woman holding a candle, by Schalken.

The river Tiber, with Romulus and Remus ſucking the wolf; by Giacomo del Po.

Our Saviour, when a child, two women, a lamb, and a dove, by Paolo Mattei.

Chriſt raiſing Lazarus; ſmall figures, by Sebaſtian Ricci.

Pyrrhus, carried dead from the temple of Apollo, where he was killed by Oreſtes. Hermione is ſeen between the pillars, where ſhe had been juſt married to Pyrrhus, though betrothed before to Oreſtes. The horſes of Pyrrhus's chariot appear in a fright. By Pietro Teſta.

An old Man, ſelling ſweet-meats to children; all the figures are laughing: by Franck Hals. Vandyck uſed to ſay of this artiſt, that he would have been at the top of his profeſſion, if he had

known how to give more tenderneſs to his colours; for, as to his pencil, there was not one that was ſo perfectly maſter of it.

Andromache fainting on hearing of the death of Hector. Here are twenty-five figures, as large as the life, by Primaticcio. It was a preſent from the king of France to Cardinal Mazarine.

A Battle-Piece and a Parley, by Burgognone. This artiſt, who had ſerved for ſome time in a military character, is admirable for his battles.

On the CHIMNEY PIECE.

Two young Faces, in bronze.

In the CEILING.

The Birth of Venus: ſhe is riſing out of the ſea. By Lorenzino da Bologna.

In the Inner Part of the CLOSET, *begin on the Right Hand.*

Venus with the Graces, dreſſing. One of them holds a looking-glaſs. By Andrea Camaſſei, the diſciple of Dominichino.

The Flight into Egypt: Joſeph is holding the aſs to drink: on copper, by Giovannini, painter to the Duke of Parma.

Abraham's Steward puts bracelets on Rebecca at the well: there are ſheep; and a woman paſſes by with

with ſomething in her hand: on copper, by Pietro Bambini.

Chriſt praying in the garden, with two angels to comfort him: on copper, by Gioſeppe Gratti da Bologna.

On a black and yellow table, on which cards are repreſented, is a ſleeping Cupid.

The buſt of Tithonus, the deity of the Morning, and the huſband of Aurora.

The buſt of the Venus de Medicis.

The buſt of Bacchus.

The buſt of Criſpina, the wife of Commodus: having been taken in adultery by her huſband, he baniſhed her to Caprea, where he afterwards put her to death.

The buſt of Fauna.

A Pantheon, with the ſymbols of Ammon, Mavors, and Thoth, three of the Dii Majores of the Egyptians.

The buſt of Epicurus, the celebrated philoſopher.

The buſt of Achilles.

Theſe eight buſts are on gilded maſk-truſſes.

A Table whereon Cards are repreſented, a ſleeping Cupid.

On a Porphyry Table, a ſleeping Venus, of the ſize of the Hermaphrodite at the Borgheſe Palace: this is a fine Greek ſculpture.

LADY PEMBROKE's

WINTER DRESSING ROOM.

OVER the Chimney, in a niche, a ſtatue of Cupid, with a Phrygian bonnet; his hands tied behind him. From this ſtatue we may obſerve, that before ſculptors were numerous in *Greece*, there were ſome good pieces executed. The little God ſhews in his countenance a ſenſibility of his condition, though by no means a ſullenneſs.

An alto relievo of the preſent Earl of Pembroke, when ten years old, by Scheemaker.

The buſt of Poppea, Nero's ſecond wife. Her right hand is holding up part of the garment; the plaiting and dreſs of the hair very ſingular. This lady was more remarkable for her beauty than her chaſtity. Her firſt huſband was Rufus Criſpus, and her ſecond Otho, whom Nero ſent into Spain, whilſt he cohabited with her. One night, after ſhe had reproved him for ſome frolick, he gave her a kick in the belly, of which ſhe expired. Pliny has preſerved an aſtoniſhing inſtance

of

of her luxury. He obſerves, that ſhe always had with her five hundred aſſes, to bathe herſelf in their milk, that her ſkin might be kept ſoft and ſmooth.

A Picture of the preſent Earl, by Brompton.

Drawings by Lady Diana Beauclerk, Coſway, &c.

On the STAIR-CASE, (painted by Clermont, in Arebeſco,) *are*

Two buſts, repreſenting Torment and Contentment.

An antique Maſk.

A Janus.

A Snake ſtone, taken out of a Portland ſtone at the building of Weſtminſter-bridge.

A ſmall ſtatue of a Boy dancing.

The Urn of Horace; it has on it this inſcription:

D M
Hor: Flacc. P i i S. MAR:
PAMPH. MIN. FA. FECIT.

At the BOTTOM *of this* STAIR-CASE, *is*

A ſtatue of Shakeſpeare, by Scheemaker. This ſtatue reſembles that in Weſtminſter Abbey, only

the lines on the ſcroll are different. Theſe are

" Life's but a walking ſhadow,
" A poor player,
" That ſtruts and frets his hour
" Upon the ſtage,
" And then is heard no more."

THE

THE STONE HALL.

RELIEVOS.

A RAPE of Neptune: there are twelve figures, beſides two horſes.

Nereides, Tritons, and a Horſe; in all ſix figures.

The Rape of the Centaurs. When Pirithous eſpouſed Deidamia, the Centaurs were invited to the wedding; but having become warm with wine, they offered rudeneſs to the bride, and inſulted the Lapithæ: upon which an engagement* enſued, in which they were killed.

A Victoria, with a wreathed crown in each hand: theſe ſhe holds over two captives bound at her feet. There are arms and enſigns, and inſtruments of war.

Two figures, repreſenting Painting and Sculpture.

* Ος δ' αῤ αειδε μαχην Κενταυρων ὀβριμοθυμων,
Ως Λαπιθαι καλεπτεφνον αταςθαλιης ενεκα ςφων.
Orph. in Argonaut.
Vid. & Scut. Hercul. Heſiodi.

Parte alia Pholoe, multoque inſanus Iaccho,
Rhæcus, & Athracia ſubitæ de virgine pugnæ:
Crateres menſæque volant, aræque Deorum.
Val. Flacc. Argonaut. lib. 1.

Two

Two Altars; a fire on the one, and Pan on the other. A prieſt is bringing ſheep for ſacrifice.

Jupiter and Juno, and other figures with offerings; a very fine antique relievo.

A Man and Woman bidding adieu to each other.

An ancient Sacrifice. The prieſt, laureated and naked, leads a bull, whoſe head is adorned with a mitre and fillets. Another prieſt follows with a ſacrificing pot and an axe.

A very large Relievo, repreſenting the ſtory of Niobe and her children. The ſubject of this performance has been already explained. "In the "MSS. of Pirro Ligorio, preſerved in the Vatican, "it is mentioned, that among the ancient ruins of "Salluſt's gardens at Rome, there was found a "large and finely executed relief, exhibiting the "fable of Niobe."

This relief is compoſed of twenty figures, among which are the ſeven ſons and the ſeven daughters of Niobe. The latter are partly ſitting and partly ſtanding: the ſons are on horſeback, and their heads and necks project from the marble. Apollo and Diana do not appear here.

Two Prieſts going before a victim: one is playing on pipes, and the other holds a ſimpulum and a patera.

Jupiter and Juno, ſitting on Mount Olympus.

The

The former holds a thunderbolt in his right hand. On an altar before them is a fire blazing, and a prieſt caſting ſomething into it.

Faunus, or a Bacchanal, playing on two pipes.

A votive Relievo, with an inſcription, written in the manner called Bouſtrophedon. The following remarks on this valuable piece of ſculpture, communicated by a learned and ingenious friend, will be found to be inſtructive and entertaining.

" This relievo carries with it the air of a diſtant " and venerable antiquity; and though time has " worn down the figures, there remains enough " of it to point out its ſubject, and the occaſion " of it.

" We ſee an old man, whoſe appearance is that " of an Athleta, in an act of religion; either dedi- " cating a tripos, or waſhing his hands preparatory " to an offering. Indeed, many concurring cir- " cumſtances induce us to imagine, that the matter " repreſented is a votive offering for a victory ob- " tained in the Olympic games.

" 1. Pauſanias * gives a deſcription of the " Olympian Jove, not unlike the god before us. ' This deity,' ſays he, ' is ſeated on a throne of gold ' and ivory. His crown is wrought in imitation ' of the olive-leaf: in his right hand he holds out a ' victory, compoſed of ivory and gold, with a

* Pauſan. Eliac. a. page 157. edit. Sylburg.

' wreath

'wreath and crown: in his left hand is a beautiful 'ſceptre, ſtudded with all the variety of metals: 'the bird ſitting on the ſceptre is the eagle; and 'the ſandals and robe of the deity are of gold.'

"Our Jupiter is in the attitude here deſcribed; "but has a diadem interwoven* with the olive, "and high above his brows, as Pindar† deſcribes "it.

"Maffeus, in the Muſeum Veronenſe, ſpeaking "of this relievo, cries out, 'Who ever heard of a 'beardleſs Jove?' Here he forgot himſelf; for "Pauſanias, if I remember right, mentions two "inſtances to this purpoſe. Our Jove, however, "has a beard.

"2. The eagle, every body knows, is the at- "tribute of Jupiter. He is ſtanding on the palm "of his hand, as ready to execute his orders. He "is ſmall, and with the utmoſt propriety, for it

* Τα Ολυμπια——τα δε επαθλα τυδω, ελαια, δαφνη, σελινον ξηρον τε κ᾽ χλωρον. Schol. Vet. in Pind.

Εν τη δεξια πτφυκως Κοτινος, καλειται δε ελαια καλλιςηφανος κ᾽ τοις νικωσι τα Ολυμπια καθεςηκεν απ᾽ αυτης διδοσθαι τυς σεφανυς. Pauſ. Eliac. 162.

Carol. Paſchal. de Coron. lib. 4. cap. 1.

† ——— Ελεφαρων
Αιταλος ανηρ υψοθεν,
Αμφι κομαισι ελαιας
Μνημα των Ολυμπια καλλιςων αθλων.

Pind. Olymp. od. 3.

"was

" was not the large * ſpecies that was attendant on " Jove.

" 3. The hero is naked as he came † from the " combat; he is beſmeared with dirt and with " blood, and waſhes his hands before he makes his " offering. When Homer introduces Hector as " returning from battle, he makes his mother pro- " poſe to him, the making an immediate libation " to Jove; but the hero anſwers, ‡ that he would " not approach the deity with polluted hands.

" 4. Tripods, according to Theocritus, § were " dedicated for victories, and beſtowed on victors; ‖ " and the celebrated Sigean ** inſcription is a

* Hom. Iliad. Φ & Ω. Ariſt. & Aldrovand. Ornith. tom. 1. lib. 2. Plin. lib. 10. c. 3.

† Pauſan. Eliac. page 153. Attic. page 42.

‡ Χερσι δ' ανιπτοισιν Διι λειβειν αιθοπα οινον
Αζομαι, υδε πη εστι κελαινεφει Κρονιωνι,
Αιματι κ) λυθρω πεπαλαγμενον ευχεταασθαι. Il. Z. 206.

Vid. Eurip. Alceſt. ver. 151. Jon. ver. 94. Plutarch. in Mar.

Macrobius informs us, when they ſacrificed to the celeſtial gods, they waſhed themſelves; but when to the infernal, they only ſprinkled. Saturnal. lib. 3. cap. 1.

—— Πριν γ' ευξη ιδων εισκαλα ρεεθρα
Χειρας νιψαμενος πολυκρατω υδατι λευκω. Heſiod.

§ Δαμοτελης ο χορηγος ο τον τριποδ', ω Διονυσε,
Και σε τον ηδιζον θεων μακαρων αναθεις
Μετριος ην, εν παισι. χορω δ' εκτησατο νικην
Ανδρων, κ) το καλον κ) το προσηκον οραν. Epig. 12.

Vid. Plin. lib. 34. cap. 3.

‖ Pauſ. Eliac. 1. page 165.

** Καγω κρατηρα. Chiſhull Inſcrip. Sig. Athenæn. lib. 11. cap. 8.

" ſufficient

" ſufficient proof, that in ancient times, cups, and " articles of that kind, were uſually beſtowed on " the public, as well as on divinities.

" Let us now conſider the inſcription. Pau- " ſanias informs us, that the Bouſtrophedon, or " writing from right to left, and continuing the " line from left to right, as oxen plow, was " uſed by Periander, in Solon's time, in the in- " ſcription he put on a cheſt of his father Cypſelus. " Solon had recourſe to a different method, called " Cyrbes,* or Axones. Before this inſcription " was obſerved, it was ſuppoſed that no writing in " the manner of the Bouſtrophedon exiſted; but " the Sigean and other inſcriptions † have been " ſince diſcovered."

A relievo, exhibiting the ancient manner of eating. Jupiter is accumbent, and Pallas and Hebe attend him. Mr. Caſtel has engraved this in his book of the Villas of the Ancients.

The ſtory of Meleager, from the beginning of the quarrel to the burning of the fatal brand. There are thirteen figures, beſides a dog and a boar's head.

A ſmall frieze from the Temple of Neptune, four Tritons, and four Nereides.

* Αξονες ϗ Κυρβεις—οι μεν αξονες ησαν τετραγωνοι, οιδε κυρβεις τριγωνοι, περι Ομοι. ϗ Διαφ. Λεξ. Ammom.

† Vid. Muſ. Veronenſ. Caylus, tom. 1. page 64.

A child

A child ſtealing meat through the idol's mouth from the altar.

Two men bidding adieu to each other.

Venus wringing the water out of her hair. This relievo, however, is an antique of Apelles,* a work which was very highly eſteemed. The poet laſt cited deſcribes the goddeſs as ſqueezing the water and froth from her hair: in this action ſhe is here repreſented; and to mark the place more accurately, there are ſhells on the ſhore.

Silenus drunk: there are ſixteen figures, beſides an aſs. Chromis and Mnaſylus are binding his feet and wriſts, and the naiad Ægle, who is juſt come to their aſſiſtance, is ſtaining his forehead and temples with the juice of mulberry.†

Cleopatra.

Upon a grey granite table (from the moors of Devonſhire,) ſtands

A high relievo of Marcus Aurelius and Fauſtina, as large as the life.

* Ταν αναδυομεναν απο ματερος αρτι θαλαϛϛας
Κυπριν Απελλειῳ μοχθον ορα γραφιδος
Ως χερι συμμαρψασα διαβροχον υδατι χαιταν,
Εκθλιβει νοτερων αφρον απο πλοκαμων.
Αυται νυν ερεϛιν Αθηναιατε ϗ Ηρα,
Ουκ ετι σοι μορφας εις εριν ερχομεθα.

Antipat. apud Antholog. Pauſan. in Corinth. initio.

† Virgil. Ec. vi.

STATUES

STATUES

IN THE STONE HALL.

Urania, the muſe; with a ſymbol repreſenting the ſun * and moon, cut on the plinth.

Calliope, the muſe, with a roll in her hand.

Pandora.

Sabina, the wife of Adrian.

BUSTS.

Cato Major. He was an able ſtateſman, and an eloquent orator. In public he extolled continence, and gave himſelf up in private to his vices. His life and his diſcourſes were perpetually at variance.

Julia Mœſa, the grandmother of Heliogabalus.

Octavia, the daughter of Claudius by Meſſalina.

A Sarcophagus. In a round in the front is the buſt of a man; and upon the tomb is Seſoſtris. His head is of red Egyptian granite, the buſt part of white Egyptian granite.

Ablack marble table, eleven feet nine inches long, by four feet two inches wide. Upon it is the buſt of Geta, the brother of Caracalla.

* Vid. Plat. in Epinomide. Ovid. Faſt. 5. Phurnut. apud Opuſcul. Mytholog. Galei.

PASSAGE

TO THE BILLIARD ROOM.

CLEOPATRA, with her ſon Cæſarion ſucking on her lap.

The ſtatue of Manlia Scantilla, the wife of Didius Julianus.

The buſts of

Lyſias, an eminent Athenian orator.

Themiſtocles, the Athenian general.

Terence, the comic poet.

Poſidonius, the philoſopher.

A Bifrons * of Janus and his wife. The double face, which is frequently found ſtamped on the earlier Roman coins, commonly repreſents Janus. But this head is not the only one which the ancients have exhibited with two faces. The family of

* Ο γαρ Τανος εν τοις παλαίοις πανυ ειτε δαιμων ειτε βασιλευς γενομενος πολιτικος κ᾽ κοινονικος εκ τυ θηριωδες κ᾽ αγριυ λεγεται μεταβαλλειν την διαιταν, κ᾽ δια τέλο πλαττεςιν αυτον αμφι προσωπον, ως ετερον τω βιω περιποιησαν τα την μορφην κ᾽ διαθεςιν. Plutarch. in num.

Tituria ſtruck a medal with the heads of Tatius and Romulus joined together, to ſignify their perfect concord in the adminiſtration of government. A double face may alſo be ſeen on very ancient Etruſcan coins, which have no connexion with the Romans, and which indicate the union of princes in the affairs of commerce and marine.*

The Biſrons of two young women. It is now impoſſible to determine what the ancients meant to intimate by the bifrontes, which have women's faces.

* Caylus, tom. 2. page 149.

THE

THE BILLIARD ROOM.

A Bifrons of Cecrops and his wife, with leaves of ſea-weed on his beard.

THE LITTLE LOBBY.

THE model of a ſeventy-gun ſhip, called the Old Hampton-court.

THE BUGLE ROOM.

THE buſts of

Lucius Vitellius.
Galba.
Olympias, the mother of Alexander the Great.
Collatinus, the conſul.
Cæſonia, wife of Caligula.

THE

COLD AND HOT BATH ROOM.

THE buſt of Tiberius.

PASSAGE

TO

COFFEE AND BREAKFAST ROOM.

A TABLE ſtained with figures and landſcapes: on it a buſt of Tmolus, an ancient lawgiver.

THE

THE COFFEE ROOM.

A Madona and Child, by Pordonone.

A Landſcape and Cattle, by Berghem.

A Magdalen Penitent, by Girolamo da Carpi.

Philip Earl of Pembroke, by Vandyck.

A Daughter of the Earl of Holland, by Vandyck.

The Ark of Noah, by Benedetto Caſtiglione.

A Shepherdeſs and Children, repreſenting Innocence, by Gieuſeppe Franchi Fiorentino.

The Woman of Cana, by Stradano.

A Madona and Child, and St. John, by Perino del Vagha.

A Holy Family, by Timoteo da Urbino.

Lot and his Daughters, by Le Blond.

Salmace and Hermanfrodile, by Cervelli.

Diana and Caliſto, by Girolamo Peſchi.

A noble figure of a Woman with five children: it may be intended for riches and pleaſure; a very capital piece, by Andrea Mantegna of Mantova.

The Judgment of Solomon, by Baptiſt Mantoano.

Orpheus demanding Eurydice, by Maturino.

Signor Medici e Moglie al Nupt. del Figliulo 1441; a capital curious picture, by Maſſaccio.

The Ark of Noah, by Giacomo Baſſano.

Our Saviour receiving Magdalen, by Pietro Faccino Seneſe.

Adam and Eve in the terreſtrial Paradiſe, by Peter Van Gieſen.

Cephalus and Procris, by des Giardins.

The finding of Moſes, by Girardot, a ſcholar of Rembrandt's.

Our Saviour waſhing the Apoſtles' feet, by Giacomo Tintoretto.

Venus and a Cupid, by Orazio Samachini.

A Snow piece, by Ryſdall.

A Rock by the ſea-ſide, by Salvator Roſa.

A Landſcape, by Coype.

Roman Charity, by Pietro Dandini.

A Nativity, by Giacinto Pantor.

The parting of Tobit from his father, by Michael Angelo da Caravaggio.

A Landſcape, with the hiſtory of our Saviour and the Woman of Cana, by Winckeboons.

St. Andrew going to be crucified, by Spagnolo di Bologna.

A Picture of Inſects, by Ruvenars.

A Madona and Child, and St. John, by Pietro Perugino.

The Murder of the Innocents, by Dominichino, from Rafaelle.

A Battle, by Pandolfo.

Piazza Navona, by Bamboccio.

A Madona and Child, and St. John, by Frate Bartolomeo.

The Manna, by Giacomo Baſſano.

A Bacchanalian ſubject, by Polinbergh, very fine.

The Marriage of St. Catherine, by Julio Romano.

St. John preaching in the Deſert, with a portrait of a gentleman, his lady, and two children, by Tintoretto.

A Madona, by Carlo Dolci.

A ſmall ditto and Child, by Corregio; a ſketch.

Abraham and the Angels, by Paſqualini.

Venus and Cupid, by Fialetti.

Four Landſcapes, by Lambert, of Weſtcombe, Blackheath.

A View of Campo Vaccini, with the arch of Septimius Severus, by Claudio Ghiſolfi Milaneſe.

Boys playing, by Girolamo Donini.

A fine Head, by Benedetto Luti; a drawing.

The Nativity of our Saviour, by Giuſeppe Paſſeri; a drawing.

Four Heads from Raphael; drawings.

Two Crayons, by Morland.

Fine drawing of a Cupid, by Roſalba.

Lot and his Daughters, by Cavalier Baleſtre.

Hercules and Achelous, by Paolo Pœrolino.

The late Lord Pembroke, by Sir J. Reynolds.

Lady Pembroke, by ditto.

A Landſcape and figures; Flemiſh School.

A Portrait of Pope, by Dall.

Ganymede on an Eagle, by Giuſeppe Paſſeri.

A Madona and Child, and St. John; School of Albano.

St. John, by Giacinto Brandi.

A Ripoſo, by Baleſtra; fine.

The Judgment of Pairs, by Rottenhamer.

Two Landſcapes, Engliſh.

A Concert of Muſic, by Giorgione.

Achilles drawing the dead body of Hector, by Palidoro da Carravagio.

The four Seaſons in Crayons, by Mr. Hoare.

The Angel appearing to Hagar, by Giacomo Carano.

The late Lord Pembroke, when a child in a frock, by Miſs Liſle.

The preſent Lord Pembroke, when a child in a frock, by Lady Diana Beauclerk.

The Angel driving Adam and Eve out of Paradiſe, by Iſenback.

A Magdalen, by Pietro Danini.

A Ma-

A Madona, by Lady Betty Herbert, great-aunt to the preſent Earl of Pembroke.

Jephtha's raſh Vow, by Flaminio Tori.

Venus chiding Cupid, by Fialetti.

Judith cutting off Holofernes's head, by Bonifaccio Bembi.

A Landſcape, by Stefano della Bella.

The Virgin looking on Chriſt, by Dominico Beccafumi.

Dalilah cutting off Sampſon's hair, by Siſto Badolocci.

Hagar looking back on the Angel, by Franceſco Buzzi.

Tobit and the Angel, by Adam Elſhamer.

A dead Chriſt, with the Virgin and Angels, by Treviſani.

A Nativity, by Giacomo Pantormo.

Six Drawings, by Piazzetta.

Several Drawings, by Mr. Hoare.

Lord Pembroke, by Pompeo Battoni.

Lady Diana Beauclerk, by Sir Joſhua Reynolds.

The late Duke of Marlborough, by Vanlo.

The late Ducheſs of Marlborough, by ditto.

An allegorical repreſentation of Charity, with ſeveral figures, by Lanfranchi.

The Sacrifice of Noah, by Lomallo Livini.

A Magdalen, by Pignoni, ſcholar of Carlo Dolci.

A Ma-

A Madona and Child, and St. John, by Guido Cagnacci.

Belſhazzar's Feaſt, by Taddeo Zuccheri; very capital.

Apollo flaying Marſyas, by Benedetto Carpioni.

The Baptiſm of our Saviour, by Cabalaſco.

The Deſcent from the Croſs, by Old Palma.

A ſmall Holy Family, by Baroccio.

Nymphs, and a Satyr, by Sebaſtian Concha.

An allegorical Subject, by Martino Freminet.

Two hiſtories of Tobit and the Angel, by Adam Elſhamer.

The Nativity of our Saviour, by Carlo Maratti.

Apollo and Daphne, by Abraham Johnſon, from Albano.

The Rape of the Sabines, by Pietro da Cortona.

A Madona, a Child, St. Joſeph, and two Noblemen, by John Bellini; very capital.

A Madona and Angels, by Bernardino Gatti.

The Virgin, a Child, and ſome Saints, by Sebaſtiano Concha.

Ganymede upon an Eagle, by Gioſeppi Paſſeri, a diſciple of Maratti.

A dead Saviour, with the Virgin and Angels, by Michael Rocche.

Nymphs bathing, and a Satyr peeping at them, by Sebaſtiano Concha.

Caliſto

Caliſto bathing, and diſcovered to be with child; nymphs appear to carry her before Diana; by Girolamo Peſchi.

The ſtatue of Diana with her ſymbols: ſhe has a creſcent on her head, to ſhew that ſhe is the ſame as Luna; in her left hand is a bow; and with her right hand ſhe takes an arrow from the quiver.

The ſtatue of Plautilla dreſſed like Diana; ſhe was the wife of Caracalla, and like the latter empreſſes affected the attributes of divinity.*

A ſmall ſtatue of Hercules lifting Antæus.

A ſtatue of a Roman prieſteſs.

The buſt of Jotaphe, wife of Antiochus Comagena.

The buſt of Lyſimachus, one of Alexander's Captains.

The buſt of Triphina, wife of Antiochus.

The buſt of Sabina, wife of Gordian.

The buſt of Agrippina, wife of Germanicus.

The buſt of Plotina.

The buſt of Arſinoe.

The buſt of Domitian.

* ΠΛΑΥΤΙΛΛΑ ΝΕΑ ΘΕΑ ΗΡΑ. *Plautilla nova Dea Juno, Queſta inſigne medaglia ſi rende coſpicua per i titoli dati a Plautilla, non prima ſopr' alain altra oſſervati.* Teſ. Britan. vol. 2. pag. 246.

The

The buſt of Aſpaſia.—This lady was as much celebrated for her learning as for her amours.—She was in the character of a courtezan, till Pericles put away his wife and took her to his bed. Socrates, and the graveſt philoſophers of Greece, thought it no diſhonour to attend her lectures on eloquence. Her country was Miletus, a place remarkable for all the effeminacies of luxury.

THE

THE BREAKFAST ROOM.

PICTURE of Baron de Eiſenberg, riding-maſter to Francis the Firſt.

A Council of Horſes, and other pictures, by Simonini.

The Attitudes of Horſes, untaught and managed, in water colours, by Baron de Eiſenberg.

Over the CHIMNEY,

The buſt of Heraclitus.

THE MANEGE ROOM,

OR,

RIDING-HOUSE TRIBUNE.

THE buſt of Sab. Tranquillina.

AN

AN

ACCOUNT

OF THE

Earl of Pembroke's Cabinet of Medals.

How imperfect ſoever ancient hiſtory is, it would have been much more ſo, had it been deprived of the light and authenticity which it derives from medals; and chronology is not leſs indebted to them for the aſſiſtance they give towards aſcertaining many memorable tranſactions. Our breaſts glow with congenial warmth, when we view the repreſentations of the brave, the virtuous, and the patriotic; and we look with deteſtation at thoſe of the vicious and unworthy. Medals may be termed a ſchool of ſilent inſtruction: they are capable of inſpiring us with the moſt generous ſentiments, and of filling us with an abhorrence of every thing that is baſe. It is no wonder, therefore, that the ſtudy of them has been cultivated, and that collections of them have been made by the moſt illuſtrious and diſtinguiſhed perſonages.

No

No cabinet in Europe, in the poſſeſſion of a ſubject, is perhaps ſo richly ſtored with medals, as that of Lord Pembroke. Earl Thomas ſpared no pains or expence to complete his collection of them; and, conſidering the avidity with which medals have been always ſought after, it is wonderful that he was able to bring it to ſo great a degree of perfection.

By medals, I muſt obſerve, I underſtand coins; for Patin* has proved, that monetæ and numiſmata paſſed as coins, as did all ſorts of medals, except the very large ones, termed medallions. It muſt likewiſe be remarked, that it is impoſſible to complete ſets of medals, without admitting many ſuppoſitious ones; and indeed, the connoiſſeur will quickly diſcover, that there are many ſuch in this collection, from the profile, figures, letters, and workmanſhip.

The engravings of the Pembrochian medals have been publiſhed in one volume in quarto, and are well executed.

GOLD MEDALS, *Darics, Grecian, and Roman.*

1. Darics; of theſe there are here a few, with ſome Carthaginian coins.

* Introduction à l'Hiſtoire des Medailles, à Paris, 1665.

2. Grecian;

2. Grecian; of the Macedonian and Greek Egyptian princes; the kings of Syria, ending with Pauſias, king of Bithynia.

A ſeries of Cities and ſmall Republics, called Populos & Urbes.

3. Roman; of ſingle Families, Conſular Perſons, and Emperors, in a regular ſucceſſion, from Julius Cæſar to Stephen Uroſius, the laſt of the family of Paleologi, when Conſtantinople was taken by the Turks, in 1453.

The Second Part conſiſts of SILVER *and* BRASS MEDALS.

1. Grecian; there are above four hundred relating to the ancient Geography of Greece, of a higher antiquity than the reduction of that country by the Roman power.

The Founders of Cities.

Ancient Kings and Heroes.

2. Athenian, Trojan, Carian, Bœotian, Theſſalian, Macedonian, Egyptian, Thracian, Cappadocian, Mauritanian, Lydian, Parthian, Perſian, Syracuſan, and a great variety of other coins.

The Heads of learned Men; Bifrontes, and Coins, with the weight and value ſtamped on them.

Theſe are ſucceeded by

1. Samaritan and Hebrew Medals.
2. Phenician, or Punic.
3. Arabic.
4. Celtic.

Then follow,

1. The Roman Denarii, with the images of their deities.
2. Illuſtrious Romans.
3. Hiſtorical Events; Magiſtrates, Dignities, Victories, Trophies; different ſorts of Silver Coin.
4. Roman Families, Conſuls, and Emperors, on Denarii; with a great number relating to the civil and military tranſactions of the Roman people, both at home and abroad.
5. Hetruſcan Coins; Spintriæ; Nummi Contorniati; of the Byzantine Princes, &c.

The Engliſh antiquarian will be particularly pleaſed with the admirable collection of ENGLISH COINS, *of which we ſhall preſent the reader with an epitome.*

1. Engliſh Pennies during the Heptarchy, beginning with Ethelward, A. D. 728.
2. Pennies of Archbiſhops, and thoſe of St. Peter and St. Martin.

3. Pennies of Saxon Kings before the Conqueſt; beginning with Egbert, A. D. 828, and ending with Harold, A. D. 1066.

4. Pennies from William the Conqueror to Edward the Black Prince.

5. Groats from Edward III. A. D. 1327, to Henry VII.

6. Shillings from Henry VII. to the Commonwealth.

7. Different ſpecies of Engliſh and Iriſh groats, halfpennies, farthings, &c. from Edward III. to Queen Mary.

8. Milled groats, crowns, &c. of Queen Elizabeth, to Charles I.

9. Groats, crowns, and half-crowns coined at Tournay, Calais, Dublin, Cheſter, &c. from Edward III. to Charles I.

10. Queen Elizabeth's portcluſe money, coined for the Eaſt-Indies.

11. Various ſilver coins during the rebellion.

12. King James II.'s braſs and tin money coined in Ireland, and his healing pieces.

13. Milled pieces of the Commonwealth.

14. Coins of Engliſh ſettlements and colonies, viz. Fort St. George, Maryland, Maſſachuſett's Bay, Carolina, Darien, and Iſle of Man.

15. Engliſh gold coins from Edward II. to the Commonwealth.

16. Copper

16. Copper coins from Edward II. to James II. with ſilver hiſtorical counters, and ſmall medals.

17. Scottiſh pennies from Alexander I. to Robert I.

18. Scottiſh groats from David II. to James V. with ſilver and copper coins of Queen Mary and James VI.

The firſt Engliſh medal was ſtruck by Henry VIII.

The foregoing Engliſh Coins are followed by FRENCH, SABAUDEAN, GERMAN, *and* DUTCH MEDALLIONS *and* COINS, *with ſome of thoſe of the* POPES, *and* WOODEN CUTS *of illuſtrious men.*

Here we cannot but expreſs our regret, that Nicola Franceſco Haym did not live to execute a work with regard to the Pembrochian medals which he had undertaken, and in which he was greatly encouraged by Thomas Earl of Pembroke.

This antiquary came to London an Italian fidler, as he himſelf informs * us; but having more eru-

* *E trovandomi in Londra, in quell' ore d' ozio che dalla mia profeſſione di muſica m' erano conceſſe, mi ſervi della piccola cognizione ch' o del diſegno, in delinedre alcune medalie, &c.* Teſ. Brit. Proemio.

dition and taſte than are uſually the portion of his itinerant countrymen, and having alſo a particular propenſity to the ſtudy of medals, he became acquainted with the Duke of Devonſhire, Lord Winchelſea, Lord Pembroke, and ſeveral other noblemen and gentlemen, who had valuable cabinets.

As a proof of his abilities, he publiſhed, in 1719, the firſt volume of his Teſoro Britannico, and the year after, the ſecond. This work was an enumeration of coins never before taken notice of, or explained in other books. The opinion which Lord Pembroke conceived of this publication, induced him to engage Haym in his ſervice, and to employ him to engrave and methodize his cabinet. This was a moſt laborious taſk, and he performed it with diligence and reputation.—Though his name has been allowed to ſink into oblivion, yet, without the aid of his attention and induſtry, this celebrated and valuable collection had to this day remained in confuſion and uſeleſs.

From hints in different parts of his writings, it would ſeem that he had made obſervations on the various claſſes of the medals, and intended to have publiſhed them when properly digeſted; but until that time, they were to remain in Lord Pembroke's poſſeſſion.

What

What has been the fate of theſe obſervations, we know not; but if they are ſtill at Wilton, it would be much to the honour of the Pembroke collection, to have them arranged and publiſhed; as many of the moſt valuable medals are unintelligible, for want of a proper elucidation.

AN INDEX

TO THE

ANTIQUITIES, CURIOSITIES, AND PAINTERS.

☞ S. *ſtands for Statue*, B. *Buſt*, R. *Relievo*, G. *Group*, *and* P. *Painter.*

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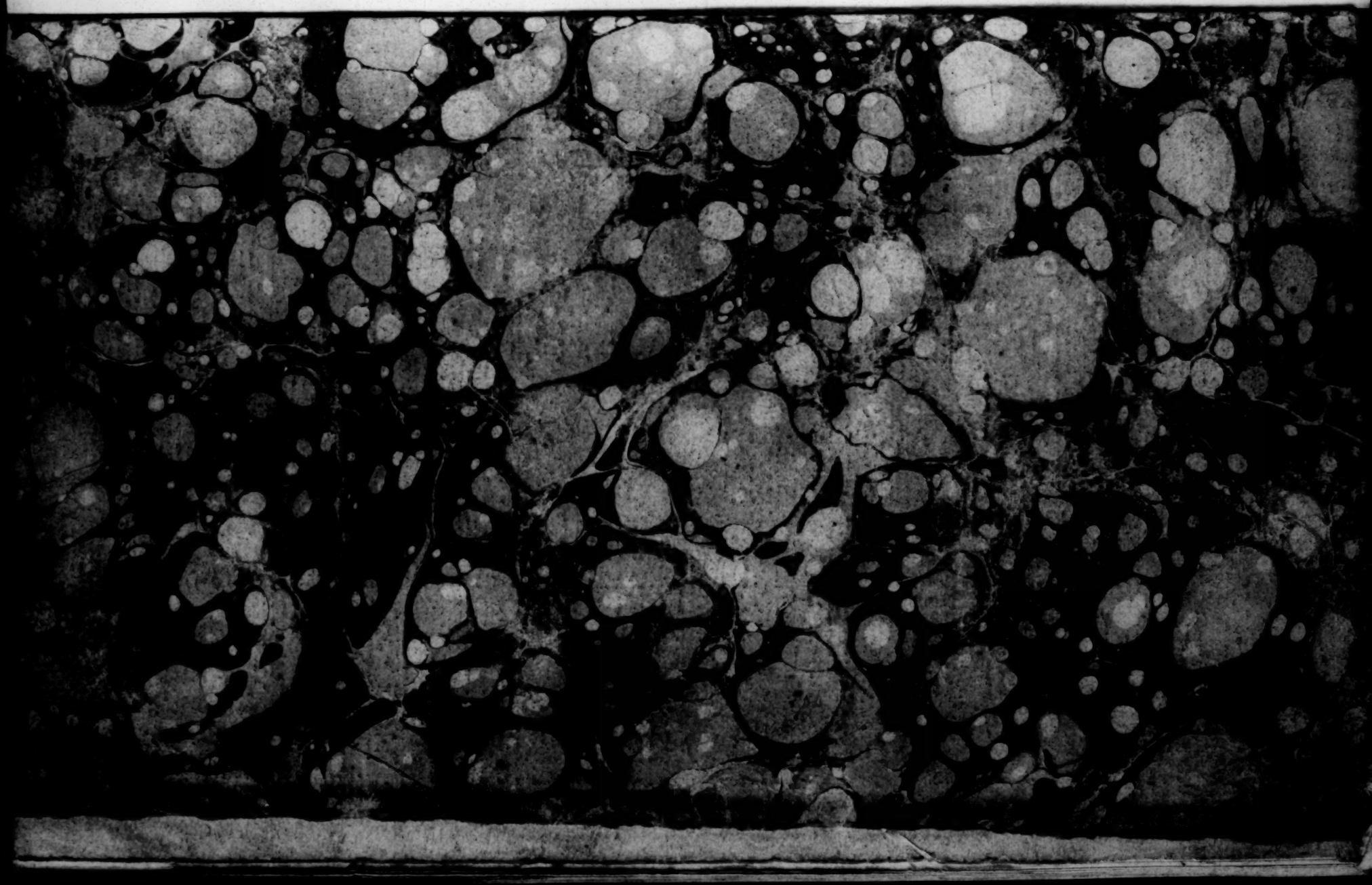
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